



12.3 Community & Economic Development Directorate

APPENDICES

ORDINARY COUNCIL MEETING

TO BE HELD

28th October 2026
Commencing at 5:00pm

AT

ADMINISTRATION CENTRE EATON
1 Council Drive - EATON

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Ferguson Valley Public Art Trail Concept Plan

May 2022

Shire of Dardanup

element.
the art and science of place

We acknowledge the Whadjuk people of the Noongar nation as traditional owners of the land on which we live and work. We acknowledge and respect their enduring culture, their contribution to the life of this city, and Elders, past and present.

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1. Introduction

Ferguson Valley Public Art Trail

Ferguson Valley sits within the Shire of Dardanup, around 180kms south of Perth and immediately to the east of Bunbury. The Ferguson Valley has growing tourism potential, with the picturesque natural surrounding complemented by small and boutique wineries, breweries, and accommodation options. The Ferguson Valley's position between the popular tourist attraction of the Wellington Dam mural, and the regional capital of Bunbury, makes it a prime location for a Public Art Trail.

In 2021, the Shire of Dardanup were successful in their grant application to the Department of Local Government, Sport and Creative Industries and received funding to develop a Public Art Trail Concept Plan, including comprehensive community engagement.

Community engagement activities were conducted throughout February, March and April, including targeted and open community workshops, an online survey, key stakeholder and community group meetings, a pop-up engagement activities, and an intensive artist charette. The findings from this community engagement have informed the development of the Concept Plan, with the Plan's principles, priorities, and curatorial themes reflecting the public art needs and wants of the community.

The Ferguson Valley Public Art Trail Concept Plan has been developed to provide an overarching strategic approach to the Public Art Trail's staged development, and to identify appropriate locations for public art in the Ferguson Valley. The Concept Plan aims to ensure that the resulting Public Art Trail:

- Is reflective of and treasured by the local community
- Demonstrates high-quality and unique public artworks

The Shire of Dardanup recognises that a Public Art Trail which achieves the above two aims will be well-placed to achieve further desired outcomes including:

- Supporting local businesses
- Attracting external investment in the area
- Partnering and connecting with neighbouring Shires
- Contributing to the development of the local economy
- Increasing visitor numbers in the Ferguson Valley

Development of the Public Art Trail will happen with a staged approach, with the public art opportunities included in the Concept Plan further investigated and implemented over a period of years. The Concept Plan provides the strategic framework necessary for the Shire of Dardanup to be able to respond to public art funding opportunities in a way which reflects long-term intentions and community priorities.

The Public Art Trail Concept Plan includes the following four sections:

Context

This sections includes a summary of the contextual information that the Concept Plan was developed out of, including historical and context, and the strategic and policy context within the Shire of Dardanup. A comprehensive summary of the consultation completed for this project is also included.

Principles, Priorities and Curatorial Themes

The principles, priorities and curatorial themes for the Ferguson Valley Public Art Trail form the strong basis that will ensure public art commissions are reflective of the Trail's intent, and achieve the outcomes desired by the Shire of Dardanup, the community, and stakeholders. The principles and priorities were developed in consultation with the local arts community, and the curatorial themes were developed from the information gathered during community consultation.

Public Art Opportunities

14 locations have been identified in the Concept Plan as potential public artwork sites in the Ferguson Valley. This section details the opportunities and considerations for each site, and aligns the location with one of Trail's curatorial themes. Potential partnerships and community engagement activities for each public artwork have also been included.

Procurement Process

This section includes the Assessment Criteria to be used for all public artwork commissions included in the Public Art Trail, and a flow-chart of the recommended procurement process to be followed. The procurement process takes into account community and key partner representation on selection panels, and the necessary cultural protocols for artworks involving Aboriginal cultural materials.

2. Context

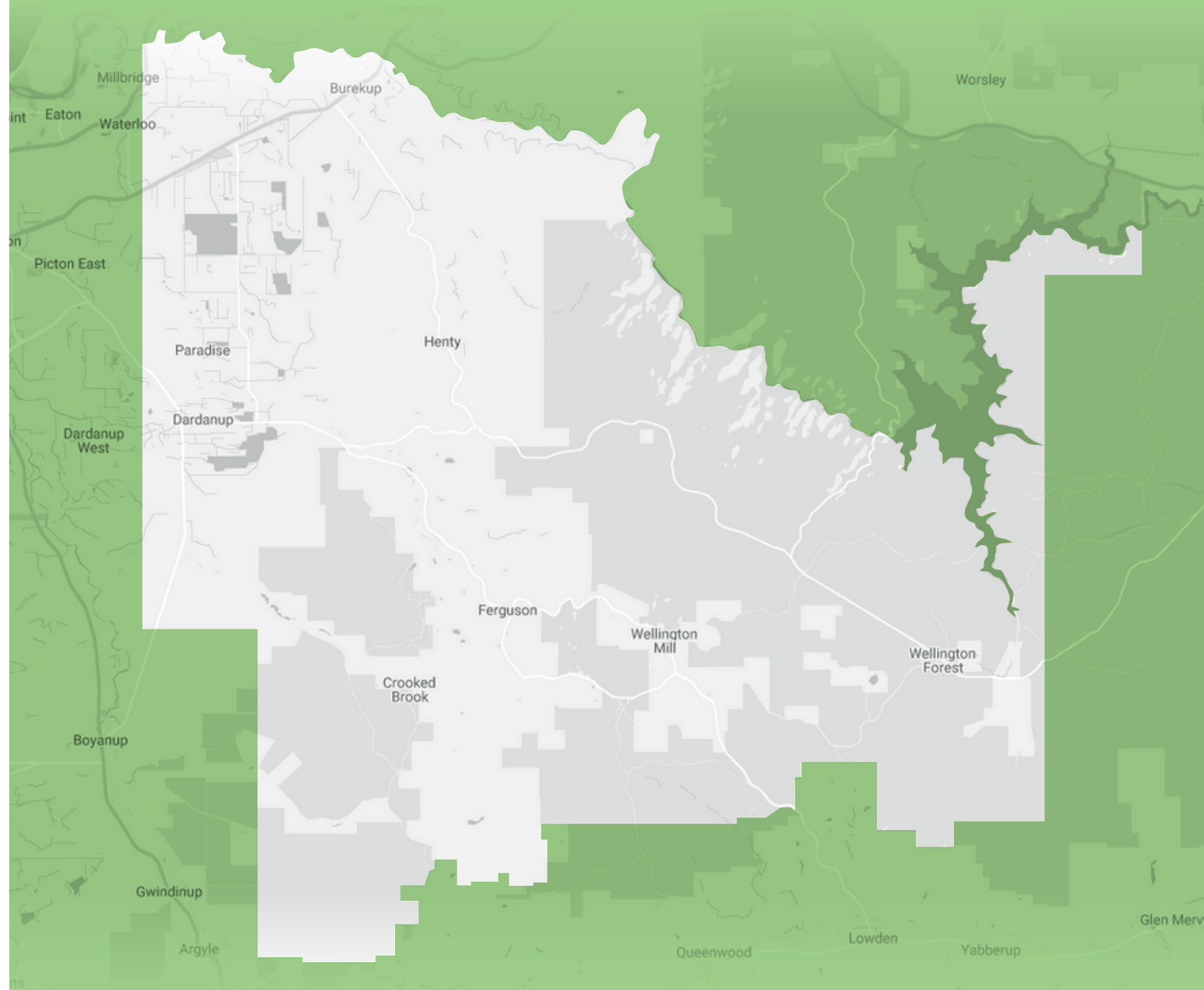
Ferguson Valley

Location and Geography

The Ferguson Valley is a rural area within the Shire of Dardanup, stretching out between the towns of Dardanup and Collie. While the Ferguson Valley does not have exact boundaries, a picturesque tourist drive winds throughout the rolling hills and stunning natural landscapes between these two towns.

The proposed Ferguson Valley Public Art Trail encompasses the area between the townsite of Dardanup in the West, Henty in the North, the Wellington Dam in the East and Wellington State Forest and Crooked Brook Forest in the South. These are loose boundaries aligning with the current tourist drive and will not prevent public artworks being added to the trail outside these boundaries in later stages as the Trail grows and develops.

The Ferguson Valley landscape is green, natural, and picturesque, with the winding roads through the hills creating beautiful views through the valley and all the way to the ocean. The land of the Ferguson Valley is primarily agricultural farmland, private rural residences, and nature reserves including Crooked Brook Forest, Wellington Discovery Forest, and Wellington State Forest.



Aboriginal Context

The Ferguson Valley area lies within Bibbulmun Noongar country, on the traditional lands of the Wilman, Wardandi and Pindjarup people, who have been custodians of the land for over 40,000 years.

Prior to European colonisation, the Ferguson Valley area including the Collie, Ferguson and Preston rivers were significant hunting, fishing, camping and ceremonial grounds, including many sacred sites. 36 locations have been identified along the Collie River as sites of significant social and/or cultural relevance to the Noongar people. Many of these sites are not listed on the WA Register of Aboriginal Sites, however continue to hold cultural significance for the Bibbulmun Noongar people.

Ngarngungudditj Walgu/Wargal meaning “Hairy Faced Serpent” is the Dreamtime ancestor creator of the Collie, Ferguson, Preston, Brunswick, and Harris River Networks. The serpent is said to have come from the north of Collie, moving through the land towards Eaton, before turning its body creating the Leschenault Estuary and then travelling back through the river to finally rest at Minninup Pool. This resting place of the Walgu continues to hold deep cultural significance for the Bibbulmun Noongar people.

Following the European colonisation of the Collie and Ferguson Valley Areas, permanent camps were set up along the Collie River in the early-to-mid 1900's. Aboriginal people were not allowed into the Collie Townsite at night, and so would camp just outside the town border. Roeland's Village, a site that used to be Roeland's Native Mission, is also located along the Collie River just north of the Ferguson Valley area. This site is an area of significant trauma for many Noongar people, with hundreds of Stolen Generation children placed at Roelands Misson. Today, Roeland Village established by Woolkabunning Kiaka Aboriginal Corporation aims to create a positive place of healing and development for the children of the mission and their families.

The cultural and spiritual significance of the rivers and bodies of water in the Ferguson Valley area remains for the Bibbulmun Noongar people today. The Bibbulmun Noongar stories and culture are safeguarded and passed on by local Elders.

Community Context

European colonisation and settlement in the Dardanup area is first attributed to Thomas Little (1838), a cattle farmer who eventually pivoted towards producing wine. Expedition and expansion of the Swan River Colony in 1829 saw the first colonial settlement near the townsite of Burekup. The expedition leaders, Dr Collie and Lieutenant Preston, reportedly favoured the area. For this, the Collie and Preston Rivers were named.

For parcels other than large land holdings, settler take-up in the area was very slow and often short-lived. Poor soil quality of the area meant that many settlers moved on quickly. Genuine settlement began in 1838 when the Little Family purchased land to the east of what is now the town of Dardanup. The purchase supported the Advocate General of the East India Company of Calcutta (Charles Robert Prinsep) in establishing a horse-breeding venture to supply horses to India.

For many years, much of the area was infrequently populated as settlers tried and failed to make a living off the land. In 1840 the area saw an influx of Irish immigrants escaping the severe famine in Ireland. The influx of new settlers saw the beginning of Dardanup's dairy farming industry.

In the later 1890's, the Canning Jarrah Timber Company were granted a timber concession to mill jarrah in the area. The town of Wellington Mills was built and was a significant milling centre with a sizable residential population, which declined throughout the early 1900's and was devastated by a fire in 1950.

Dairy farming in the Ferguson Valley expanded from the late 1940's until the 1970's and was a significant land use and industry in the area until de-regulation of the dairy industry in 2000 caused an ongoing decline of dairy farming in the region.

Today, the area is still well known as traditional dairy farming land, despite the significant decrease in operating dairy farms. More recently, the area has developed a profile as a wine region, with seven wineries and three breweries operating in the Ferguson Valley. Picturesque and rural accommodation options in the valley combined with the food and wine offerings and the proximity to Perth and Bunbury has developed Ferguson Valley into a tourist destination with growing popularity.

Arts and Culture

The Ferguson Valley area is home to a significant number of creatives, which is reflected in the highly successful and established annual arts and cultural activities driven by the community. The Dardanup Art Spectacular and Art Trail incorporates an art exhibition in Dardanup town centre and an open-studios style trail throughout Ferguson Valley, engaging local artists and creatives to connect with the wider community and visitors. The annual Bull and Barrell festival attracts approximately 20,000 attendees over the weekend, celebrating the diverse offerings of the Ferguson Valley area.

The connection between local hospitality businesses, tourist attraction and arts and culture is a developing strength of the Ferguson Valley. Many of the wineries, breweries and accommodation businesses in the Ferguson Valley engage residents and visitors with arts-based events including live music performances, movie nights, and participation in the Dardanup Art Spectacular.

The Shire of Dardanup sponsors an annual Art Prize, with categories recognising local emerging and school-aged artists. The Shire has in recent years commissioned three public artworks in the Ferguson Valley area which reflect a strong community connection to local wildlife. The positive community feedback about the public art commissions has demonstrated the impact public art can have on public space amenity, belonging and connectivity, and is fertile ground for the development of a more extensive public art collection.





Strategic and Policy Context

The Ferguson Valley Public Art Trail Concept Plan has been developed to align with key documents of the Shire of Dardanup. The Shire recognises that the Public Art Trail has the potential to contribute to a range of goals and objectives across different service areas, including economic development, Reconciliation, community safety and sense of belonging, and community skills development. The Public Art Trail Concept Plan has been developed with consideration to the following documents:

- Shire of Dardanup 2050 Vision
- Shire of Dardanup Strategic Community Plan 2020 - 2030
- Shire of Dardanup Place and Community Plan 2020 - 2030

The Ferguson Valley Public Art Trail will contribute to the Strategic Community Plan's vision of ***encouraging balanced growth and development while recognising the diverse needs of the community***, which is reflected in the staged approach of the Public Art Trail, the guiding principles and priorities for the Trail. These elements form the basis of the Public Art Trail, and were developed from extensive community engagement.

The Public Art Trail Concept Plan addresses the following specific objectives and items in the Strategic Community Plan 2020-2030:

Leadership

Outcome 1.1 Good governance to the community

1.1.2 Keep our community informed through a wide variety of media that is accessible and open and responsive

Outcome 1.3 A long term strategically focused Council that is efficient, effective and financially sustainable

1.3.3 Maximise grant funding received by the Shire

Outcome 1.5 Effective collaboration and shared services with other Local, State and Federal Government agencies, industry and community organisations

1.5.2 Foster strategic alliances with major industry groups and government agencies

Outcome 1.6 A well informed, connected and engaged community that actively participates

Environment

Outcome 2.5 Vibrant, welcoming and well-presented Town centres

Outcome 2.6 A diverse Built Form that reflect the local character of the Place

2.6.1 Provide a variety of places to live, work and play that meet the current and future needs of the community

Community

Outcome 3.1 A creative community that fosters cultural and artistic activity and diversity

3.1.1 To foster creativity in the community through our public spaces and urban environment

3.1.2 Promote Creative Participation by supporting the development of opportunities for artists and creatives minds

3.1.3 Foster and recognise Aboriginal culture and heritage in the region

Outcome 3.2 An inclusive community that promotes active involvement in community life and a strong sense of community pride

3.2.1 Deliver a high level of community programmes and services that encourage social connectedness, facilitates an accessible, inclusive environment for our diverse community

Prosperity

Outcome 4.2 A destination of choice for visitors

4.2.1 Develop the local tourism sector to become a choice destination for tourists, visitors and our own residents

4.2.3 Foster and promote the Ferguson Valley as a tourist destination

Outcome 4.3 Increased investment in the region

4.3.1 Attract and retain major investment in the region

The Public Art Trail Concept Plan addresses the following specific objectives and items in the Place and Community Plan 2020-2030:

- Build relationships with Aboriginal and Torres Strait Islander people, communities and organisations within the local area and improve opportunities to share their voice
- Align projects with identified State and Federal funding priorities
- Develop partnerships and collaborate with catchment primary schools to improve outcomes and participation of children and youth
- Deliver workshops and programs to support the development of creative skills
- Partner with the Department of Local Government, Sports and Cultural Industries, Regional Arts WA, and local arts organisations to facilitate arts development in the community
- Provide opportunities to showcase emerging and established artists from within our community through a variety of artistic mediums
- Support events that showcase heritage properties and assets and recognise our unique history
- Undertake public art campaigns to activate public places
- Partner with established artists to develop and promote a public art trail in Dardanup and the Ferguson Valley in collaboration with the community
- Provide financial support to promote the growth of arts and culture in our community
- Showcase the uniqueness of our communities and the individuals residing in them through diverse creative mediums
- Continue protocols and collaborative activities that recognise Aboriginal culture and that respect and preserve places of heritage and cultural significance

The Ferguson Valley Public Art Trail Concept Plan also contributes to the vision statement of the Shire of Dardanup 2050 Vision strategic document:

In 2050, the Shire of Dardanup will be a healthy, self-sufficient and sustainable community that is connected and inclusive, and where our culture and innovation are celebrated.

3. Consultation Summary

Prior to the development of the Ferguson Valley Public Art Trail Concept Plan, **element** and the Shire of Dardanup undertook a comprehensive community and stakeholder consultation process.

Workshops:

- 2 x Shire of Dardanup internal staff workshops
- 2 x Elder's Group workshops
- 2 x Open Community workshops
- Artists and Creatives workshop
- Businesses workshop
- 2 x Primary School workshops

Key Stakeholder meetings

- Department of Biodiversity, Conservation and Attractions
- Shire of Collie
- South West Development Commission
- Ferguson Valley Marketing
- Dardanup Heritage Collective

Online Consultation Survey:

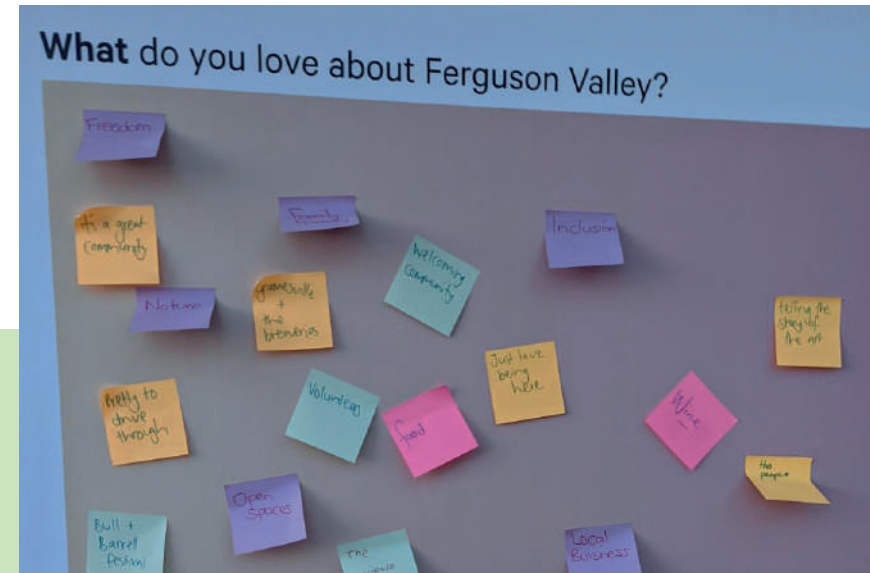
- Open for 4 weeks
- 19 responses from local residents received

Pop-up Community Consultation:

- Summer Sounds Carramar Park
- Dardanup Hall
- St Aidans Winery

One-day Artist Charrette

An intensive one-day session was held with 4 local artists at the conclusion of the consultation period, to workshop the consultation findings, potential curatorial themes, and potential public art locations and types.



Key Findings

The community and stakeholder workshops and online survey reflected the following preferences for public art in Ferguson Valley:

Types of Public Art

- Large-scale sculptures
- Artwork complementing the landscape
- Natural-looking and recycled materials
- Functional artwork

Artwork themes

- Local flora and fauna
- The natural environment
- Ferguson Valley's history
- Local community stories

Public art can add value to Ferguson Valley by:

- Attracting tourists and visitors to the area
- Reflecting the culture and stories of the Ferguson Valley
- Enhancing the visual amenity of the valley
- Providing points of interest and contributing to economic activation

Public art in Ferguson Valley should be:

- Locally relevant
- Welcoming
- Accessible



Key Findings

Themes throughout the community consultation

Connection to place

Participants valued public artworks which are highly connected and specific to their site. When asked about their favourite public artworks, participants named artworks which instantly evoked a certain town or location, and which they saw as highlighting an element of the community. Similarly, the least favoured public artworks were those seen as not making sense in their location and having no relevance to the community.

Participants encouraged the Public Art Trail artworks to:

- Draw on the rich and varied history of Ferguson Valley
- Engage with the broader community by taking them on the journey during public art commissions
- Include highly promoted and accessible didactic information
- Utilise partnerships with existing community organisations and Ferguson Valley businesses

Enhancing natural beauty

Throughout all consultation activities, participants spoke to the natural landscape of Ferguson Valley as a significant asset of the area, and expressed their desire for public artworks which:

- Interact with the existing landscape, trees, and animals, making them a part of the artwork
- Aren't jarring or clashing with the colours and textures of the natural landscape
- Enhance or draw attention to the natural beauty of the region
- Provide education on the local flora and fauna
- Explore the relationship between the area's land and community throughout the Ferguson Valley's history

Tourism with heart

A key theme throughout the consultation was the understanding of public art's potential to contribute positively to tourism in Ferguson Valley. Participants spoke of the Collie Art Trail as an example of the impact high-quality and unique public artworks can have on an area. There was a strong opinion amongst consultation participants that the tourism benefit of the Public Art Trail could only be achieved with the right public artworks, which they believed should be:

- Reflective of the local community through curatorial themes drawing on local history, culture, stories, and figures
- Valued by the local community with the story of the public artworks well-known amongst locals
- In harmony with the existing natural landscape and businesses in the Ferguson Valley
- Connected to other existing tourist attractions and trails

Safety and consideration

When asked about the potential barriers for the Public Art Trail's success, consultation participants raised some common concerns:

- Lack of infrastructure in the Ferguson Valley, including a lack of places to safely pull over vehicles to view public artworks
- The limited amount of Shire-owned land in the Ferguson Valley that would be viable for public artworks
- The speed limit throughout the valley making it difficult to view public artworks without stopping
- Securing of enough funding for the public artworks to develop a trail with a significant amount of artworks and of an impactful scale
- Many businesses in the Ferguson Valley not being open 7 days a week
- The tension between wanting to attract tourists to Ferguson Valley, and it's quiet and peaceful character being a key part of its appeal to both residents and tourists
- Potential vandalism and/or theft of public artworks

Key Findings

Stakeholder Group-Specific Findings

Artists and Creatives

The workshop was attended by 10 local artists and creatives. Discussion highlighted the abundance of creativity, opportunities for public art to enhance and interact with the natural landscape, and local stories and history to draw on for public art themes. The participating artists saw the Public Art Trail as an opportunity to express the uniqueness and culture of the Ferguson Valley area in a strategic and community-backed way, resulting in public artworks that would contribute to the economic development of the area as well as the cultural character.

Bibbulmun Noongar Elders

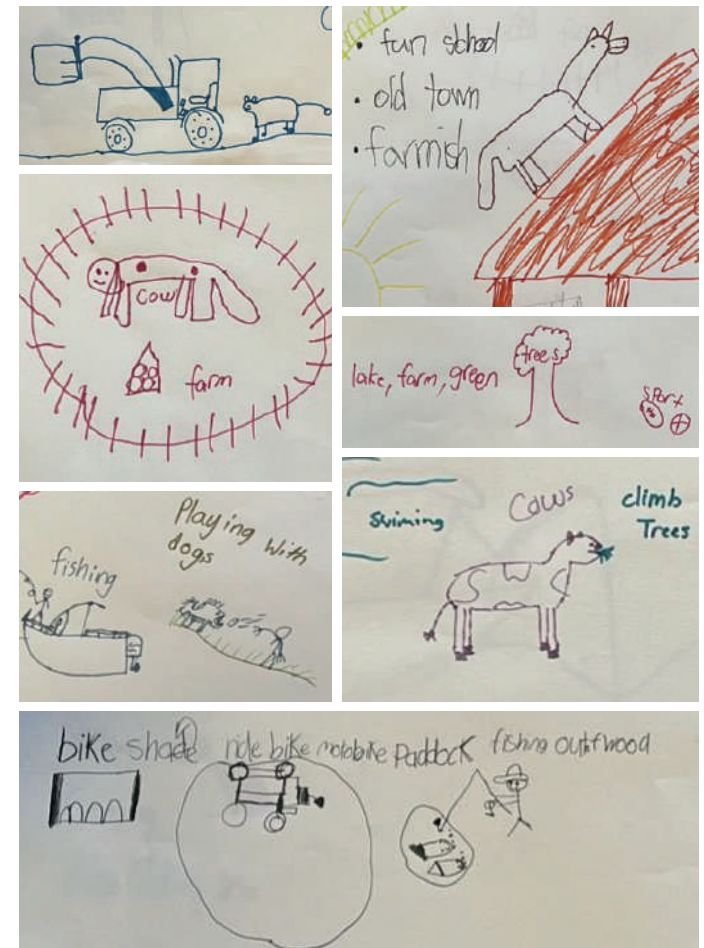
Consultation with the Elder's Group emphasised the cultural significance of the rivers in Ferguson Valley, and the importance of providing welcoming or entry statement artworks at these sites. The cultural significance of women and children in relation to the rivers was also highlighted. The Elder's Group expressed their interest in a mural depicting members of local Aboriginal families, and stories from Roelands Mission. The importance of local Bibbulmun Noongar involvement in the development of public artworks using Aboriginal themes or culture was also a key discussion topic.

Ferguson Valley Businesses

8 representatives from Ferguson Valley businesses attended the workshop, and were united in their enthusiasm for high-quality public artworks to enhance the tourist appeal of the region. Some participants expressed willingness to host public artwork on private business property, with all seeing their businesses as part of a larger Ferguson Valley community and appealing tourist package. Ferguson Valley's assets were identified as the beauty of the landscape, the authenticity and small-scale of the businesses, and the relaxing, laid-back character of the area. Participants highlighted the importance of public artwork combining the unique stories of the area with the natural landscape and views to create a unique and attractive Public Art Trail.

Primary School Students

When asked about their perceptions of Ferguson Valley and what they love about where they live, the Year Six students at Dardanup Primary School and Our Lady of Lourdes gravitated towards animals and outdoor activities. Cows, dogs, kangaroos, and horses featured in many of the drawings completed during the workshop, as well as the railway tracks and tractors. The kids expressed their appreciation of Ferguson Valley's natural landscape, freedom, and space, and drew pictures of activities including fishing, swimming, and sport.



4. Objectives and Approach

Principles

The below principles guide the direction and processes of the Ferguson Valley Public Art Trail, ensuring that Public Art Trail activities and commissions reflect and sit comfortably with the culture of the community. The guiding principles can be used as a navigation tool, with new public art projects and commissions checked against the principles to ensure the Public Art Trail develops in line with the original intent.

Accessibility

- Inclusion—community engagement is a key component of public artwork commissions
- Public artworks are physically accessible to community members and visitors
- Didactic information is promoted and available in several different ways
- Public artworks are conceptually accessible and appeal to the public, bringing people in
- The public artworks contribute to making the stories and history of the Ferguson Valley available
- The public artworks bring a variety of perspectives to the front
- The trail artworks can include sensory-based engagement elements

Respect

- Public artwork designs are artist-led, with Artist Briefs respecting the leading role of artist creativity and expression
- The Public Art Trail recognises strength in partnerships and the important role project partners play
- Public artworks have a strong community basis and reflect the needs and wants of the local community
- Public artworks in the trail respect the environment and landscape and do have a negative impact on their natural surroundings
- Trees are not removed to install public artworks
- Ferguson Valley local resident's privacy and land is respected
- Consultation with nearby residents is completed during the planning and commission process
- Public artwork locations are workshopped with surrounding community
- The Public Art Trail respects the work of existing community groups and creates partnerships and inclusion where appropriate

Best Practice

- Public Art Trail commissions are guided industry best practice standards
- Public artwork commission timelines are appropriate for artists and respect the creative process
- Artist fees are guided by the National Association for Visual Arts rates of pay
- Public artwork concept designs are paid for at an industry standard rate
- Open Expressions of Interest for public artworks are designed to minimise unpaid time spent by responding artists
- Expressions of Interest are transparent about the project and include information about the artist fee, budget inclusions, the commissioning process, and the roles represented on the selection panel
- Selection panels include a diverse range of voices, including stakeholders where appropriate
- Selection panels for public artworks involving Aboriginal culture/stories have the appropriate cultural expertise included

Appropriate to Place

- Public artworks in the Ferguson Valley are connected to the social, cultural or natural environment of the community
- Public artworks in the Trail are unique and could only be found in the Ferguson Valley
- Public artworks in the Trail contribute to a 'sense of place'
- Public artworks in the Trail are site-specific and designs address the detailed location considerations

Cultural Appropriateness

- Artists commissioned for public artworks are culturally appropriate for the subject matter/story of the artwork
- Public artworks involving Aboriginal cultural materials involve local Elders in the commission process
- Bibbulmun Noongar cultural protocols are respected
- Public artwork selection panels include people with cultural expertise
- Artist Briefs and Concept Design Proposals are assessed for their cultural appropriateness

Priorities

The below priorities encompass the 'why' of the Public Art Trail, and capture the public artwork needs and wants of the Ferguson Valley community. While Public Art Trail artworks may not address all priorities listed, commissioned works must demonstrate significant alignment with the below.

Promote Aboriginal Culture and Stories

The culture, stories and connection to country of the Bibbulmun Noongar people is vital to Ferguson Valley. The Public Art Trail is an excellent opportunity to educate visitors and residents about Bibbulmun Noongar culture and history, express stories, and honour the connection to land.

Highlight Local History

The Ferguson Valley area has a rich and layered history, spanning Bibbulmun Noongar culture, European colonisation, agriculture, the timber and dairy industries, and many other aspects.

The Public Art Trail will be a platform to bring local history into the contemporary public realm and grow community and visitor awareness of the past significance of the Ferguson Valley area

Engage the Community with Public Art

The Public Art Trail should provide opportunities for the local community to engage with public art. These opportunities may include participation in complementary art workshops, participation in or consultation for public art design, opportunities to attend Artist Talks, and online engagement with didactic information.

Tell the Stories of the Ferguson Valley

There are a multitude of stories which can only be told about the Ferguson Valley. The Public Art Trail will be an expression of some of these stories, providing a creative way to publicly explore, reflect on, celebrate, and educate about the stories of the people and the land of Ferguson Valley. The story of the Ferguson Valley is ongoing and living.

Attract Tourists

The Public Art Trail will add a point of interest for visitors to the area, and will enhance the tourist offering of the Ferguson Valley. The uniqueness and place-appropriateness of the public artworks included on the trail will make them interesting to visitors. The tourism potential of the Public Art Trail will be strengthened through partnerships with community groups, businesses, neighbouring Shires, and government bodies.

Support Local Artists

The Ferguson Valley and surrounds has a vibrant and engaged community of practicing artists. While Public Art Trail artwork opportunities will not be limited to local artists, all artwork commissions for the Trail should include benefit to the local arts sector. This may be through collaboration, professional development, or artist engagement opportunities.

Curatorial Themes

Bibbulmun Noongar Boodja

The Ferguson Valley's longest and more enduring significance is its place as Bibbulmun Noongar Boodja. The Ferguson Valley area holds significant spiritual, cultural and historical meaning to the Biibulmun Noongar people, which has been passed down through generations over more than 40,000 years and continues today.

Bibbulmun Noongar Boodja recognises the importance of the Aboriginal culture and history in Ferguson Valley, and invites public artworks to explore what it means for the Ferguson Valley to be located on Bibbulmun Noongar Boodja.

Bibbulmun Noongar Boodja invites non-Aboriginal community members and visitors to gain a better understanding of the significance of the land, waterways, and flora and fauna of the Ferguson Valley in Noongar culture. Public artworks commissioned with this curatorial theme celebrate the incredible contribution that Bibbulmun Noongar culture makes to the life of the region and create new points of connection and understanding.

The curatorial theme also creates room for the sensitive exploration of difficult and traumatic stories in Bibbulmun Noongar history, including the stories of the Roelands Mission and the families affected by the Stolen Generation. Public artworks commissioned under this theme can be a vehicle for education and healing.

Public artworks created with the *Bibbulmun Noongar Boodja* curatorial theme will be led by cultural protocols and the principle of cultural appropriateness, ensuring that the resulting public artworks are representative of local Aboriginal culture, stories and perspectives.



People of the Land

The post-colonial history of the Ferguson Valley is a story of close ties between people, communities, and the land on which they rely on for their income, aspiration and their home.

People of the Land invites artistic responses that bring the stories of the Ferguson Valley to the forefront and explore the history of the area with respect and empathy. Since the mid-1800's, the Ferguson Valley has been home to key industries dependent on and making use of the land, including horse breeding, the timber and milling industry, potato, sheep and beef farming, and a highly significant dairy industry. Railway lines that were key to the prosperity of the South West region cut through the land and are still present today. In more recent years, the decline of the dairy industry in the area has coincided with a growth vineyards, and a growth in nature tourism.

This history of land use carries with it a multiplicity of stories, families, cultures and communities. From the strong history of Irish and Italian immigration in the area reflecting the still-present significant amount of churches, to the once-thriving town of Wellington Mill, the attractions of the Ferguson Valley land have grown a rich and varied cultural and social history.

People of the Land approaches the Ferguson Valley's local history with an understanding that the advantage of time allows artists and the community to consider stories from multiple viewpoints and with a wider historical context. *People of the Land* allows room for the exploration of stories and histories with aspects that are problematic in contemporary culture and recognises that figures and events in local history can hold a varied significance across different perspectives. These multiple historical perspectives provide an enriched opportunity for expression through public art and allow for thoughtful and educational exploration of local history.

Grow

The natural landscape of the Ferguson Valley is one of the most treasured elements of life in the community. The beauty of the rolling hills, green pastures and lush forests is fertile ground for public art inspiration, response, and interaction.

While the *People of the Land* curatorial theme explores the historical relationships between the people of the Ferguson Valley and the land, *Grow* captures the shifting community and visitor perception of the natural landscape.

The endemic flora and fauna of the Ferguson Valley is prominent throughout the area and a key part of the experience of place. Crooked Brook Forest and Wellington Discovery Forest nature reserves signal the importance of preserving and observing the native plants and animals of the area, and their popularity with visitors demonstrates the growing reputation of Ferguson Valley as a place to respect and connect to nature. Volunteer-run groups in the community are dedicated to striking a balance between preservation of the natural environment, and providing resident and visitor access to nature experiences.

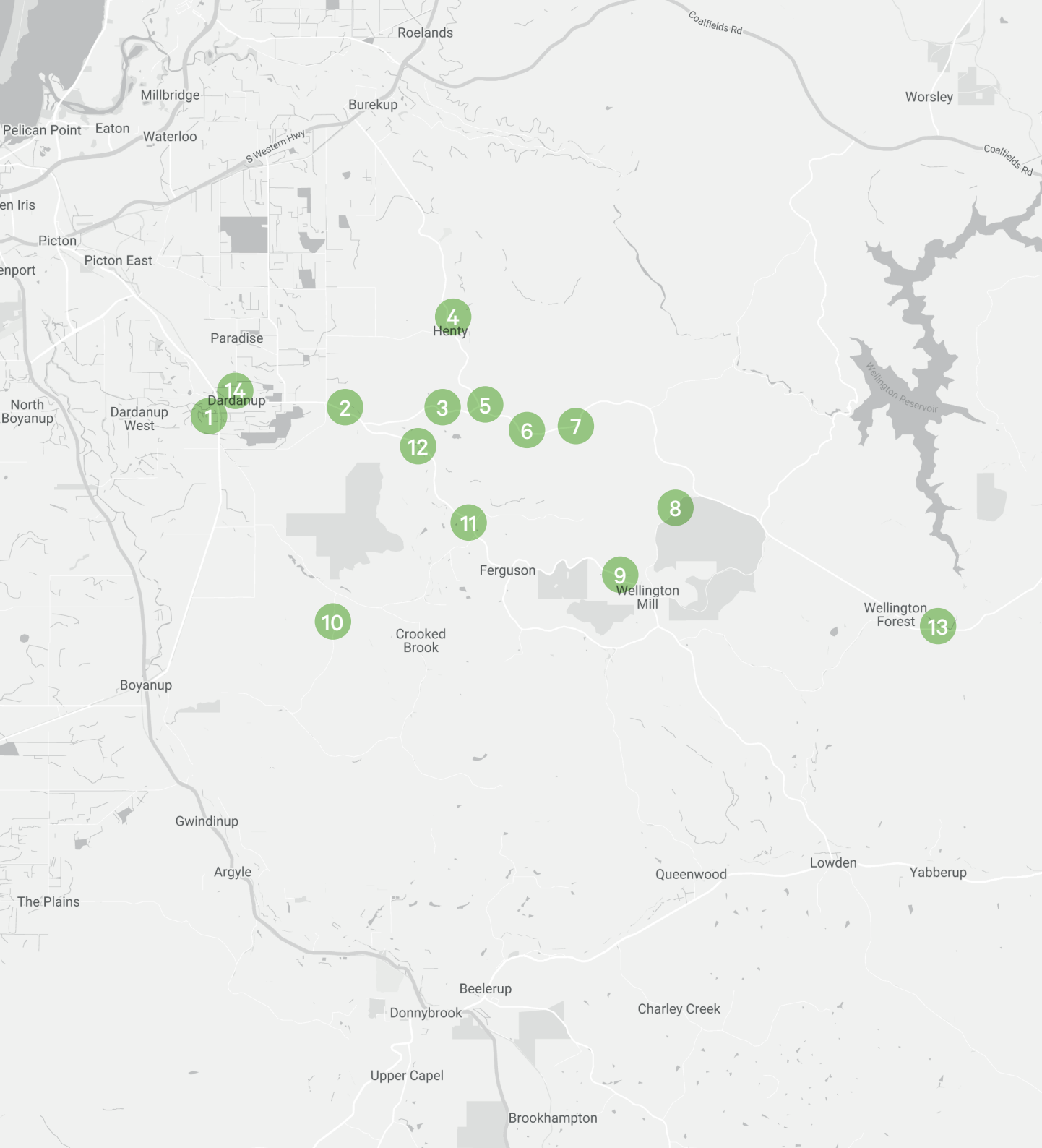
Grow embraces this balance, and explores the place of the natural environment in the changing community and shifting sense of place into the future.

Grow considers the future of the Ferguson Valley and allows for artistic exploration of a new relationship between community and environment that encompasses continuing agriculture, the growth of the wine and brewing industry presence in the Valley, and a desire to preserve and celebrate the flora and fauna that shares Ferguson Valley as its home.

5. Public Art Opportunities

Map of Identified Locations

- 1 Dardanup Centre
- 2 Pull In Info Bay
- 3 Photo Pull In Bay
- 4 Road Reserve
- 5 Joel Court
- 6 Mt Lennard Trail Head
- 7 Power Lines
- 8 Wellington Discovery Forest
- 9 Wellington Mill Walk
- 10 Crooked Brook Forest
- 11 Ferguson Valley Hall
- 12 St Aidans Church
- 13 Wellington Dam Forest Entry
- 14 Carramar Park



Aim and Considerations for Locations

The following public artwork locations have been included as potential sites on the Public Art Trail with the following aims:

- Provide safe, self-guided access to Trail artworks for the public
- Integrate public artworks into existing tourist driving trails, key business and attraction areas, and natural landscape assets
- Create a range of opportunities for the public to engage with public artworks incidentally
- Enhance existing points of cultural and historical significance with public artwork

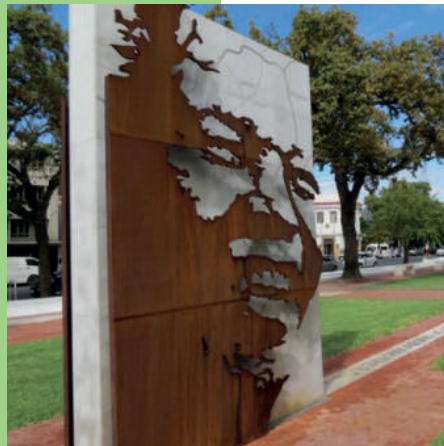
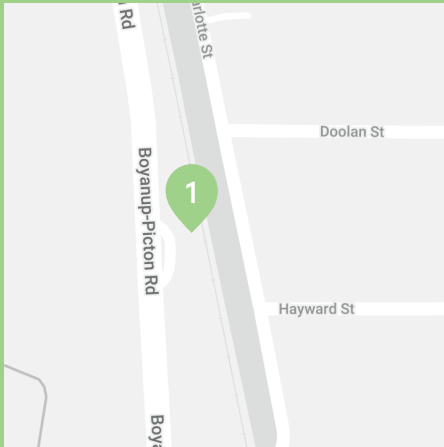
The landscape, environment and community of the Ferguson Valley has specific challenges and considerations for the Public Art Trail, which have been addressed in the following table:

Consideration	Potential mitigation
Lack of infrastructure in Ferguson Valley	• Nearby accommodation in Collie and campgrounds at Wellington Dam • Development of new infrastructure to mirror staged development of the Public Art Trail • Potential for wine and art tours throughout the Ferguson Valley, departing from Bunbury and Collie • Artist in Residence programs • Partnerships with neighbouring Shires to combine resources and play to strengths
Limited amount of Shire-owned land in Ferguson Valley viable for public artworks	• Use of existing pull-in bays throughout Ferguson Valley • Partnership with DBCA for use of existing nature reserve locations • Develop incentives for Ferguson Valley businesses to have public artworks on their land • Partnerships with State Government for land use agreements • Late-stage Public Art Trail development could include platform-style viewing spots
Potential for vandalism and theft of Public Art Trail artworks	• High level of community engagement throughout commissioning of Public Art Trail artworks to develop a sense of community ownership • Include opportunities to engage the teenage population in public artwork • Potential to create a 'free zone' for uncommissioned artworks • Rangers to regularly check on public artworks so damage can be fixed in a timely manner in consultation with the artist/s • Anti-graffiti coating to be used on public artworks where appropriate • Artworks to be lit at night where possible, with the potential to use solar lighting where power is not available
Cost of ongoing maintenance required on Public Art Trail artworks	• Assessment criteria to include consideration of weather-appropriate and low-maintenance materials • Artwork commission scopes to include delivery of a Maintenance Manual including frequency of maintenance required • Public Art Trail artworks sites to be selected considering potential for landslides and environmental damage • Maintenance of the trees and plants surrounding public artworks to be included in consideration
Limited opening hours of food and beverage businesses along the Public Art Trail	• Public Art Trail artworks can be viewed at any time of the day • Strong marketing of the Public Art Trail in partnership with businesses and Ferguson Valley Marketing will encourage greater visitor numbers to support longer business opening hours • Staged development of the Public Art Trail will allow greater customer demand to develop alongside the Trail • Development of a Tourism Encouragement Zone

Public Art Opportunities

Location 1

Dardanup Town Centre – Information Pull-in Bay



Images: John Fleming, Pinnacles. Strijdom van der Merwe.

Public Art Type	Large-scale sculpture
Curatorial Theme	Bibbulmun Noongar Boodja
Opportunities	• Sculptural entry statement artwork—one of three entry statement artworks with local Bibbulmun Noongar culture theme • Central starting point for Public Art Trail—didactic sign can include information on Trail as well as Noongar significance of area and rivers • High level of incidental engagement with passing tourists (artwork located next to pathway leading from pull-in bay and on the way to main shopping street) • Potential to complement nearby Heritage Interpretive Signage and provide a link between the Heritage Trail and Public Art Trail
Considerations	• Site does not have access to power—sculpture would only be viewed during the day • Sculpture should be durable and easy to repair due to central town location and potential for vandalism • Site is Rail Reserve and will require permissions/approval
Community Engagement	• Artist Brief developed in consultation with the Elder's group • Concept design submissions assessment includes Elder's group representatives • Artist required to consult with local Aboriginal community as part of design development • Artwork Information open community sessions run prior to installation
Potential Partnerships	• Bunbury Regional Art Gallery • Tourism WA



Images: Eva Rothschild, Living Spring. Zander Olsen, Tree, Line.

Location 2

Ferguson Road Information Pull-In Bay

Public Art Type	Medium-scale sculpture
Curatorial Theme	Bibbulmun Noongar Boodja
Opportunities	• Use of existing pull-in bay with safe area for cars to pull over to view artwork • Incidental engagement through visitors accessing information board • Sculptural work interacting/responding to the natural landscape behind site • Collaborative opportunity for local artists to work with external artist
Considerations	• Proximity to road and cars pulling over – sculpture frangibility must be considered • Installing and maintaining artwork without damage to existing trees • Scale and form of sculpture will be limited by space available considering existing use of pull-in bay
Community Engagement	• Artist Brief developed in consultation with the Elder's group • Concept design submissions assessment includes Elder's group representatives • Artist required to consult with local Aboriginal community as part of design development • Online artwork didactic materials to be promoted alongside heritage or tourism promotion/activities
Potential Partnerships	• Dardanup Heritage Collective • Ferguson Valley Marketing • Bunbury Regional Art Gallery

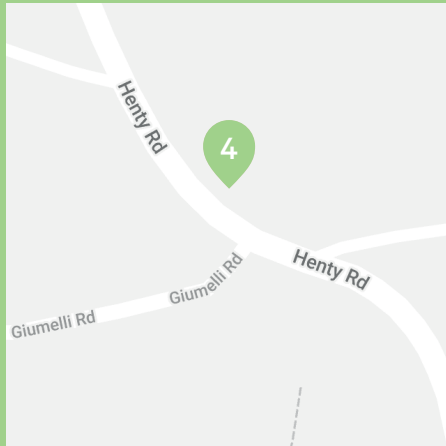


Images: Sol LeWitt, Pyramid. Alicja Kwade, Big Be-Hide.

Location 3

Pile Road Photo Pull-In Bay

Public Art Type	Medium- large scale sculpture/Interactive
Curatorial Theme	Grow
Opportunities	• Use of existing photo pull-in bay where cars can safely stop to view artwork • Enhancing existing photo opportunity with a sculptural artwork designed for photo interaction • Potential for Augmented Reality component • Potential for sculptural artwork in paddock designed for cow interaction • Incidental engagement through leveraging view/photo opportunity
Considerations	• Proximity to road and cars pulling over- sculpture frangibility must be considered • Land use agreement would be required if on private land • Ongoing management of site required due to potential for impact on private property • Risk of people trespassing to access paddock sculpture for photos • Animal safety and wellbeing for interactive sculpture
Community Engagement	• Artwork commission process updates promoted on social media • Photo competition run on social media immediately after artwork is installed
Potential Partnerships	• Ferguson Valley Marketing • Australia's South West • Private resident/landowners

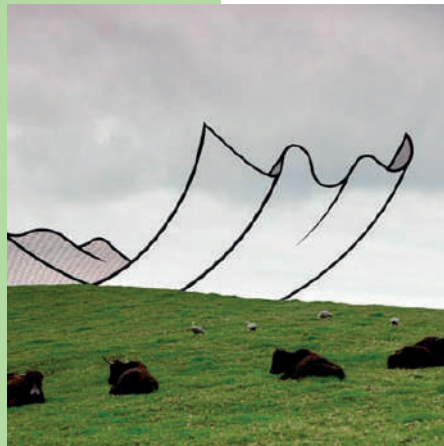


Images: Jaume Plensa, Nauria and Irma.

Location 4

Henty Road and Guimelli Road intersection

Public Art Type	Large-scale sculpture
Curatorial Theme	Bibbulmun Noongar Boodja • Potential to include specific subject matter of campfire
Opportunities	• Sculptural entry statement artwork—one of three entry statement artworks with local Bibbulmun Noongar culture theme • Development of pull-in bay and parking area • Opportunity for further tourist infrastructure such as picnic area • Large road reserve areas surrounding intersection • Hill provides opportunity for artwork using sky/sunset and multiple viewing angles • Site identified as a late-stage Public Art Trail addition due to level of investment required
Considerations	• Proximity to road and cars pulling over- sculpture frangibility must be considered • Cost of developing parking area/picnic area • Ongoing cost of maintaining area including rubbish collection • Pedestrian viewer safety—sculpture viewing-location proximity to road with high speed limit and corners. Discussion with Main Roads WA is required.
Community Engagement	• Artist Brief developed in consultation with the Elder's group • Concept design submissions assessment includes Elder's group representatives • Artist required to consult with local Aboriginal community as part of design development • Artwork Information open community sessions run prior to installation
Potential Partnerships	• Bunbury Regional Art Gallery • Tourism WA

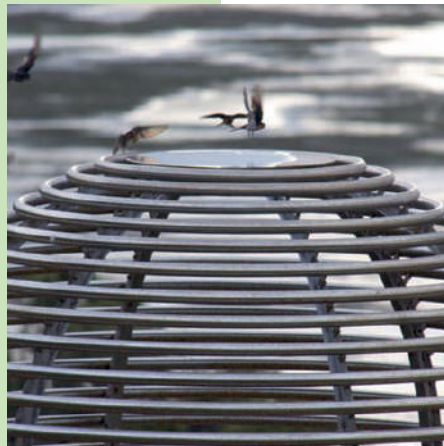
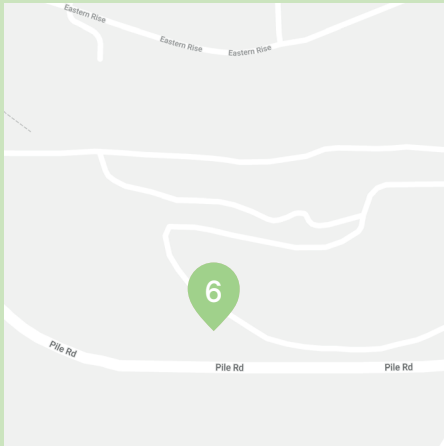


Images: Moataz Nasr, Wooden Crystal. Neil Dawson, Horizons.

Location 5

Joel Court

Public Art Type	Medium- large scale sculpture
Curatorial Theme	Grow
Opportunities	• Use of existing court area where cars can safely pull over and view artwork • Sculptural artwork enhancing/responding to the natural surroundings • Sculptural artwork interacting with the existing view
Considerations	• Proximity to road and cars pulling over- sculpture frangibility must be considered • Approvals and building permits required for use of land—land ownership • Residential access from Joel Court – artwork viewing impact on residents must be minimised. Consultation with residents required
Community Engagement	• Consultation with nearby residents prior to Artist Brief being developed • Ongoing communications and updates to nearby residents during artwork development and installation • Artist Talk open to the public prior to installation • Installation of artwork to coincide with existing event in Ferguson Valley
Potential Partnerships	• Dardanup Art Spectacular • Lost & Found Festival



Images: Jeppe Hein, Path of Emotions. Eric Orr, Electrum.

Location 6

Mount Lennard Trail Head

Public Art Type Medium – large scale sculpture/Projection

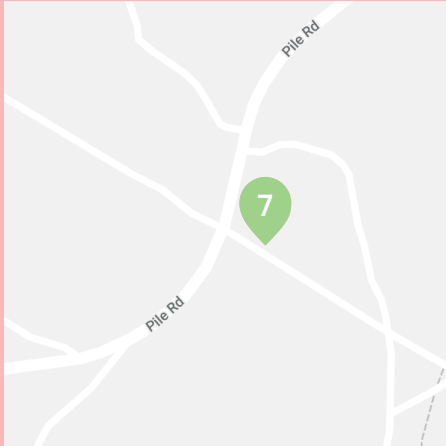
Curatorial Theme Bibbulmun Noongar Boodja

- Opportunities**
- Partnership with DBCA to provide artwork at popular trail head
 - Artwork located where visitor infrastructure (toilets, shelter, picnic tables) already exist
 - Artwork theme can be tied to education on local flora and fauna and DBCA trail names
 - High level of incidental engagement due to popularity with cyclists
 - Potential for sculptural artwork with AR element
 - Potential for projections into trees for special events

- Considerations**
- Land use and ongoing maintenance agreement required with DBCA
 - Approvals process for use of DBCA land
 - Potential for vandalism due to popularity of trail
 - Artwork materials, theme and installation must align with conservation objectives of DBCA

- Community Engagement**
- Artist Brief developed in consultation with the Elder's group
 - Concept design submissions assessment includes Elder's group representatives
 - Artist required to consult with local Aboriginal community as part of design development
 - Artwork Information open community sessions run prior to installation
 - Inclusion of artwork didactic information on DBCA website and app

- Potential Partnerships**
- Department of Biodiversity, Conservation and Attractions
 - Westcycle

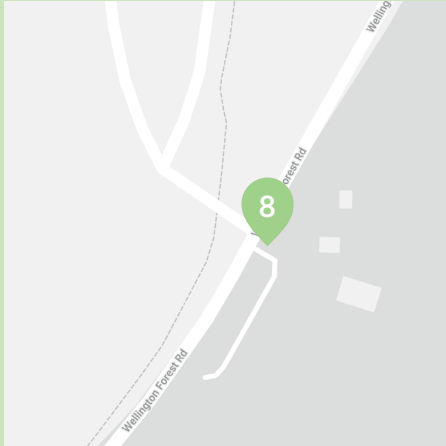


Images: Antony Gormley, Firmament. Kamuy Lumina.

Location 7

Pile Road Power Lines

Public Art Type	Sculpture/Projection
Curatorial Theme	Grow
Opportunities	• Use of existing large area where cars are able to pull over safely for artwork viewing • Artwork responding to unique view created by power line road • Artwork designed to be viewed from a distance • Potential for site to be used for temporary night-time projection art as part of a larger event or festival • Site identified as a late-stage Public Art Trail addition due to level of co-ordination and investment required
Considerations	• Land ownership, approvals, and ongoing maintenance agreements if required • Vehicle and service access to power lines required by Western Power • Public safety and encouragement of public access to this area • Power and security required for temporary projection art
Community Engagement	• Public call-out for community to submit nature photos for projections • Potential to align with an existing event or festival • Workshops run for local artists and creatives by lead project artist
Potential Partnerships	• Western Power • Dardanup Art Spectacular • Lost and Found Festival



Images: Olga Ziemska, Listen...Keith Jennings, Tree Spirit .

Location 8

Wellington Discovery Forest

Public Art Type Small-scale sculpture/Integrated

Curatorial Theme Grow

- Opportunities**
- Partnership with State Government to provide public artwork as part of existing planned upgrades
 - Integrated artwork as part of new lookout facilities
 - Small sculptural or integrated artwork along pathways
 - Artwork with educational element about local flora and fauna
 - High level of incidental engagement from Forest visitors
 - Potential for augmented reality element to artwork

- Considerations**
- Ongoing land use and maintenance agreement may be required
 - Integrated artworks limited by material choice
 - High level of partnership coordination required for artwork design and completion
 - Artwork materials, theme and installation must align with conservation objectives of DBCA

- Community Engagement**
- Potential to run artwork discovery events/guided tours coinciding with artwork installation completion
 - Artwork didactic information promoted alongside Wellington Discovery Forest conservation and wildlife information
 - Potential to run social media discovery/photo competition

- Potential Partnerships**
- Department of Biodiversity, Conservation and Attractions
 - Wellington Discovery Forest information centre

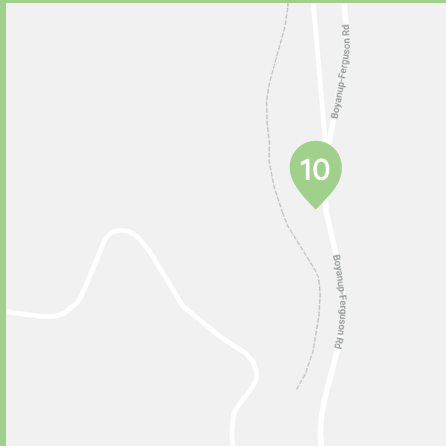


Images: Pepon Osorio, I have a story to tell you. Peter Naylor, Memorial to 158 Squadron.

Location 9

Wellington Mill Historical Walk

Public Art Type	Medium-large scale sculpture/Trail
Curatorial Theme	People of the Land
Opportunities	• Sculptural artworks responding to the history of the site/Wellington Mill historical townsite • Artwork aligning with existing walk trail and local history signage • Use of existing tourist area with toilets and car parking space • Potential for Augmented Reality component • Incidental engagement through existing heritage site • Partnerships with existing community organisations
Considerations	• Public safety—high likelihood of public physical interaction • Potential for vandalism • Cost of potential upgrades to walk required for artwork installation and visibility • Installing and maintaining artworks without damage to existing trees
Community Engagement	• Artist Brief developed in collaboration with Dardanup Heritage Collective • Dardanup Heritage Collective to participate in artwork selection panel • Artwork promoted as local history project • Potential for walking tours combining local history and artwork coinciding with artwork installation
Potential Partnerships	• Dardanup Heritage Collective



Images: Sarah Sze, Fallen Sky. Kari Sodo, Supernature.

Location 10

Crooked Brook Forest Walk

Public Art Type Small-medium scale sculptures

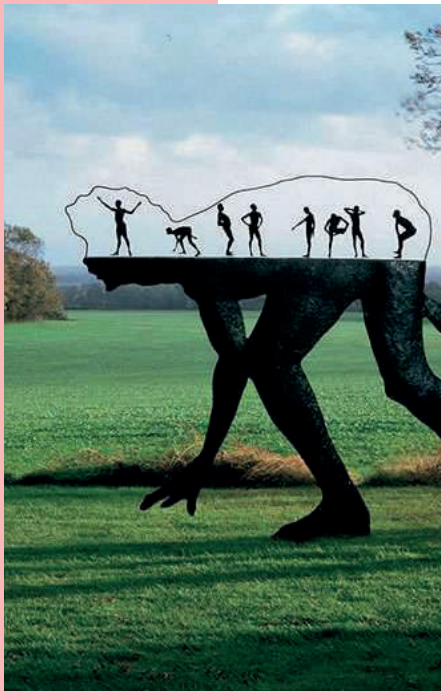
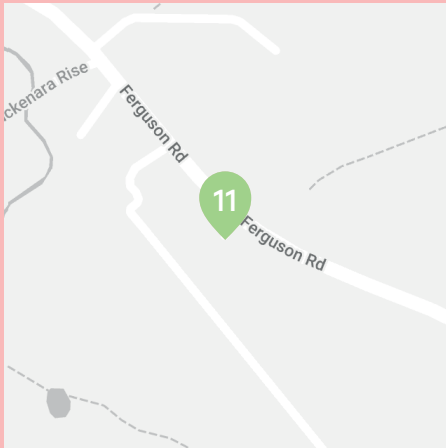
Curatorial Theme Grow

- Opportunities**
- Series of small-medium sculptures installed along the 800m Forest walk
 - Discoverable artwork trail along established pathway
 - Artworks using natural materials and/or blending into forest surroundings
 - Alignment with existing flora and fauna information provided throughout walk
 - Enhancement of current visitor experience of forest
 - Partnership with DBCA and Friends of Crooked Brook

- Considerations**
- Approvals process for land use, installation and ongoing maintenance (DBCA)
 - Potential for vandalism and theft due to high level of public interaction
 - Artwork materials, theme and installation must align with conservation objectives of DBCA
 - Installing and maintaining artworks without damage to existing trees, bush, and animal habitats

- Community Engagement**
- Artist Brief developed in collaboration with Friends of Crooked Brook
 - Friends of Crooked Brook to participate in artwork selection panel
 - Artwork promoted alongside conservation information
 - Potential for walking tours combining flora and fauna information and artwork coinciding with artwork installation
 - Potential for social media discovery photo competition

- Potential Partnerships**
- Friends of Crooked Brook Forest
 - Department of Biodiversity, Conservation and Attractions



Images: Zadok Ben-Davis, Conversation Piece. Sam Porter, God's Own Country.

Location 11 Ferguson Hall

Public Art Type Medium-large scale sculpture/Mural

Curatorial Theme People of the Land

Opportunities

- Sculptural artwork located next to Ferguson Hall or in car park area
- Mural artwork painted onto Ferguson Hall building
- Use of existing large area for cars to safely pull in and view artwork
- Opportunity to actively engage community in artwork design and/or creation to align with community use of hall

Considerations

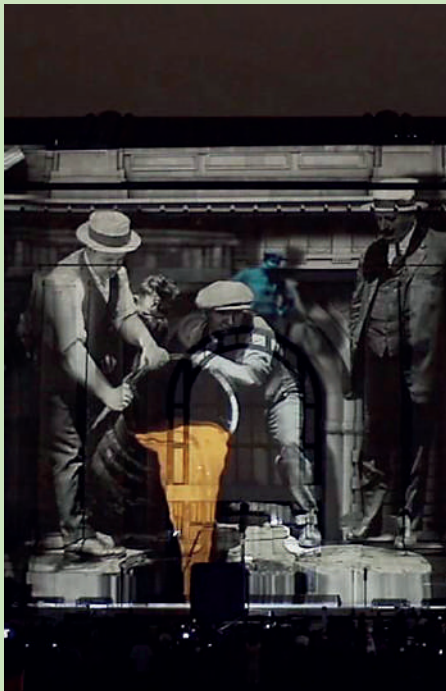
- Hall is hired for private usages—potential for disruption to events and car parking required
- Loss of car parking area possible for sculpture installation
- Available space for sculpture installation considering required building access
- Cost of amendments to car park area

Community Engagement

- Potential for community to submit stories and ideas for inclusion in projections or sculpture design
- Artist-led design or creation workshops open to the community to participate in
- Potential to align artwork installation with community event

Potential Partnerships

- Dardanup Art Spectacular



Images: Bazillion Pictures, Union Station Centennial . Marco Cianfanelli, Release.

Location 12

St Aidan's Church

Public Art Type	Medium-scale sculpture/Projection
Curatorial Theme	People of the Land
Opportunities	• Sculptural artwork located next to St Aidan's Church • Use of existing car park area to allow cars to safely pull over to view the artwork • Potential for high level of engagement due to proximity to St Aidan's Winery • Alignment with local history signage trail in artwork theme and information • Potential to incorporate projections onto Church external wall for special events/night time activation
Considerations	• Land ownership—approval process, ongoing agreement for land use and maintenance required • Church is actively in use – potential disruption to services and required parking
Community Engagement	• Pop-up public artwork information outside St Aidan's Church at key project milestones and during installation • Potential for community to submit local history stories and ideas for inclusion in projections or sculpture design
Potential Partnerships	• St Aidan's Non-Denominational People's Church

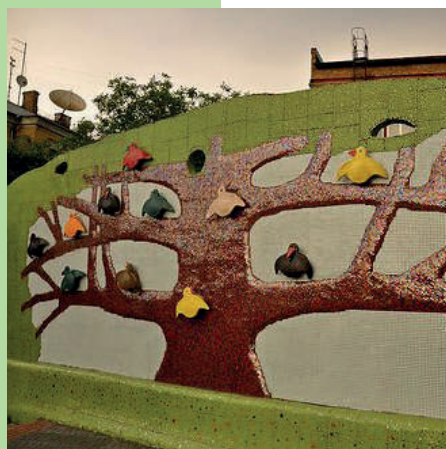
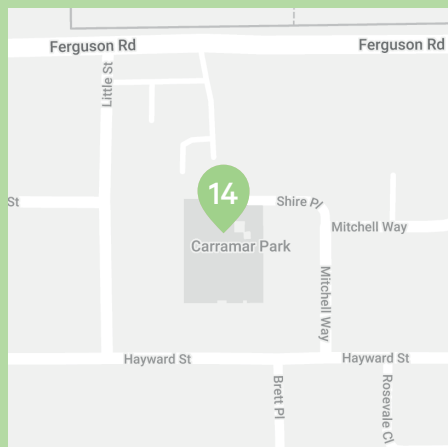


Images: Nick Hornby, Twofold. Robert Onnes, Helen & Hana.

Location 13

Wellington Dam Forest Entry Point

Public Art Type	Large-scale sculpture
Curatorial Theme	Bibbulmun Noongar Boodja
Opportunities	• Sculptural entry statement artwork—one of three entry statement artworks with local Bibbulmun Noongar culture theme • Eastern starting point for Public Art Trail—didactic sign can include information on Trail as well as Noongar significance of area and rivers • Development of pull-in bay on large intersection area • Site identified as a late-stage Public Art Trail addition due to level of co-ordination and investment required
Considerations	• Cost of developing pull-in bay area • Lack of surrounding infrastructure and attraction points • Pedestrian viewer safety--proximity to road with high speed limit • Potential for vandalism due to remoteness of location
Community Engagement	• Artist Brief developed in consultation with the Elder's group • Concept design submissions assessment includes Elder's group representatives • Artist required to consult with local Aboriginal community as part of design development • Artwork Information open community sessions run prior to installation
Potential Partnerships	• Bunbury Regional Art Gallery • Tourism WA



Images: Arise High School Mural. Anosmia, Children's Landscape Park.

Location 14

Carramar Park extension

Public Art Type Sculpture/Mural/Integrated

Curatorial Theme Grow

- Opportunities**
- Sculptural artwork such as panels, or mural artwork on fences or existing infrastructure
 - Integrated artwork designs on shade structures or footpath
 - Active engagement of local school children in artwork design and process, lead by professional artist
 - Use of existing popular community asset
 - High level of incidental engagement through park usage
 - Opportunity to grow local children's ownership over public space, and sense of place

- Considerations**
- Public safety—high likelihood of public physical interaction with artwork
 - Potential for vandalism
 - Co-ordination of artwork with existing park upgrade plans

- Community Engagement**
- Artist Brief includes high level of design collaboration with primary school children
 - Primary school children directly engaged in development of design through active workshops
 - Community event immediately post-artwork installation to celebrate the artwork and the children's contribution

- Potential Partnerships**
- Dardanup Primary School
 - Our Lady of Lourdes Primary School

6. Procurement Process

Assessment Criteria

Public artworks commissioned for the Ferguson Valley Public Art Trail will be assessed using the following criteria:

Artistic Merit

- The artwork design is original and unique
- The artwork design demonstrates an understanding of and response to the curatorial theme
- The artist has the necessary artistic skills and experience to complete the proposed artwork

Appropriate to Place

- The artwork is site-specific and demonstrates an understanding of the site's opportunities and constraints
- The artwork proposal addresses the public safety requirements in the Artist Brief
- The artwork is relevant to the historical, cultural or environmental context of the site
- Artworks using Aboriginal cultural materials have culturally appropriate artists in lead roles

Appropriate Materials and Ongoing Maintenance

- Proposed artwork materials are appropriate for outdoor use
- Proposed materials and structure have considered wind, and proposal includes engineering certification where necessary
- Proposed materials meet the artwork longevity expectations of the commission
- The artwork will not require onerous or expensive ongoing maintenance
- Routine artwork maintenance can be completed by a Shire contractor

Ability to Deliver

- The proposal demonstrates a strong understanding of the project budget
- The budget covers all items necessary and is realistic
- The project schedule shows key milestones and is achievable, with a clear methodology
- The proposal shows demonstrated experience in delivering public artworks on time and in budget

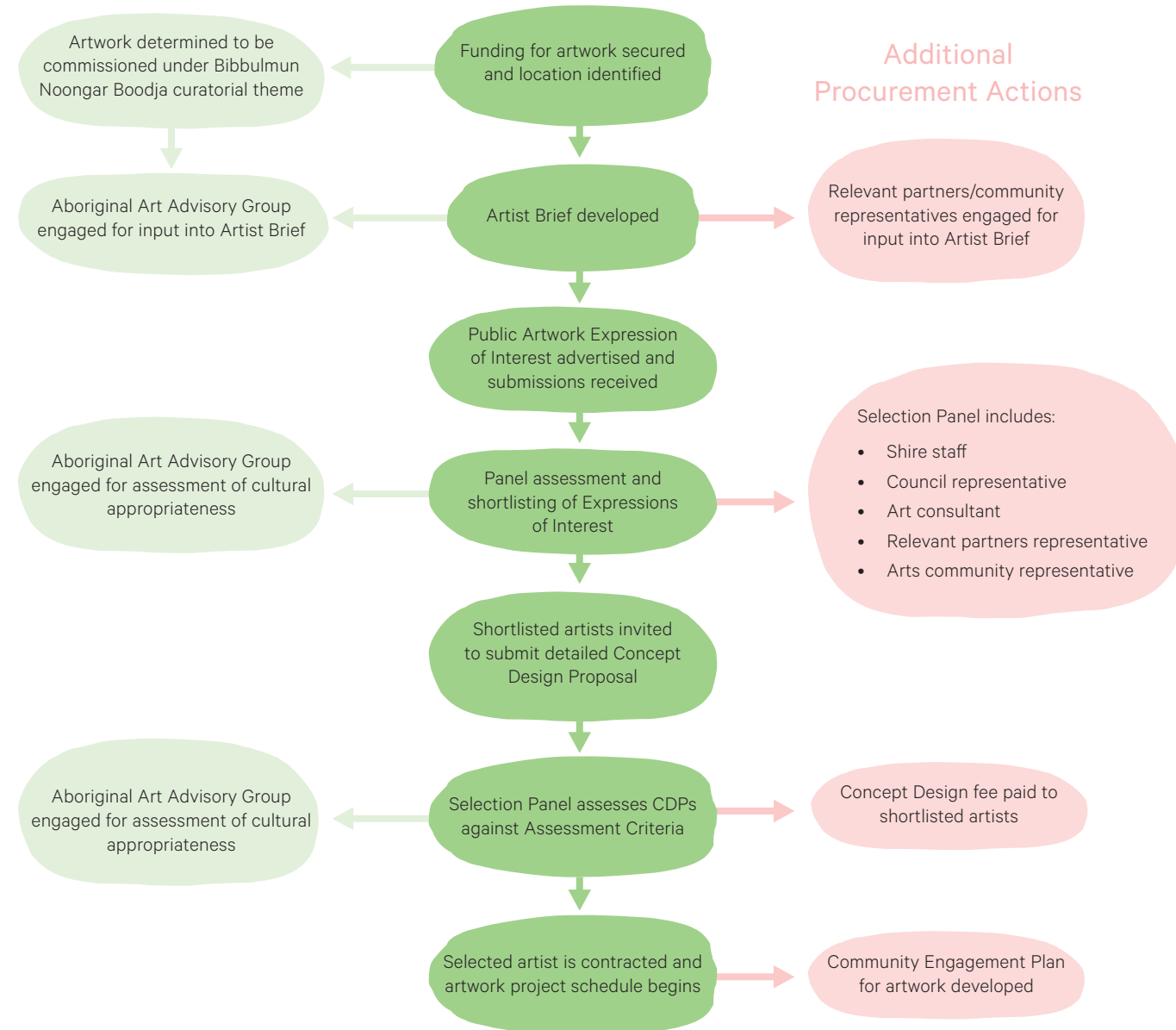
Benefit to Local Arts Community

- The public artwork commission provide benefit to the Shire of Dardanup arts community in at least one of the following ways:
 - o Providing artist fees to local artists (the lead artist/s are local)
 - o Engaging local artists in the design, fabrication or installation process
 - o Providing a mentorship opportunity for a local artist
 - o Providing a professional development opportunity for local artists (eg in the form of a workshop)

Procurement Process

Bibbulmun Noongar Boodja-themed artworks

Core Procurement Process



element.
the art and science of place

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FERGUSON VALLEY PUBLIC ART TRAIL

Stage 1 Community Engagement: Visioning Report



Prepared by Creative Tech Village (CTV)
for the Shire of Dardanup | May 2026
(finalised August 2026)

1. Executive Summary

This report documents the outcomes of Stage 1 community engagement for the Ferguson Valley and Dardanup Public Art Trail, delivered by Creative Tech Village (CTV) on behalf of the Shire of Dardanup.

Stage 1 was designed to establish a community-owned, culturally grounded and strategically aligned foundation for the trail. It applied an Inspire, Lead, Co-create methodology to translate diverse community voices into a clear strategic direction, a prioritised site framework, and a pathway toward Stage 2 delivery.

The engagement process included a structured Community Vision Lab workshop, analysis of participant data across 14 proposed sites, and a follow-up strategic discussion between CTV and the Shire. This report collates all inputs, including workshop outputs, site-level data, emerging themes, and decisions made at the post-workshop strategic review.

Key Outcomes

The trail will be anchored by a core Theme of Connection to Land, weaving together 60,000 years of Noongar heritage, European settler history, and the valley's ongoing agricultural and community life.

The brand concept Follow Fergus, built around the existing bull sculpture, provides a simple, memorable and family-friendly hook.

A staged 3-year rollout will activate 4 to 5 priority sites, beginning with high-visibility quick wins and building toward signature installations.

2. Project Background and Strategic Context

The Ferguson Valley and Dardanup region is uniquely positioned within the South West of Western Australia as a recognised tourism and lifestyle destination. It offers a distinctive combination of natural landscape, food and wine, cultural heritage, and creative identity that sets it apart from comparable regional trails.

The region sits within Noongar Country and carries deep cultural significance across more than 60,000 years of continuous connection to land. This history, alongside European settlement, timber milling, agriculture, and community volunteering, forms the layered identity the art trail seeks to reflect and celebrate.

2.1 Existing Assets and Initiatives

The trail builds on an already rich ecosystem of regional assets, including:

- Dardanup Art Spectacular - May (established annual event)
- Bull & Barrel Festival - October (established annual event)
- Lost and Found Festival - October (established annual event)
- Established creative businesses, makers and galleries across the Ferguson Valley
- Crooked Brook Forest - 32 years of volunteer-led development, including trails, facilities, and an upcoming amphitheatre

- Ferguson Valley Hall - a renovated community meeting place saved through local fundraising
- St Aidan's Church - a historic community-managed space with active programming
- Gnomesville - a unique visitor attraction set in a natural environment, with no comparable equivalent in Australia
- Ferguson Follies - a private B&B hosting 45 existing sculptures
- Eileen - a community-loved grass-tree sculpture representing the valley's existing public art identity

2.2 Strategic Alignment

The Art Trail aligns with federal, state, regional, and local strategic priorities. The table below sets out how the trail delivers against each strategy and the intended outcomes. All entries reference published, current documents and are grouped by jurisdiction to support business cases and grant applications.

Federal

Strategy	Strategic priority	Ferguson Valley Art Trail alignment	Intended outcome
RDA South West - Regional Futures (Updated for 2026-27)	The RDA South West Regional Futures framework provides a strategic roadmap for the sustainable growth, liveability and economic diversification of the South West, identifying opportunities that strengthen regional communities, tourism, creative industries and place-based investment.	The Ferguson Valley Public Art Trail aligns with this vision by enhancing the region's cultural tourism offering, celebrating local identity and Noongar heritage, and creating attractive destinations that support visitation, community pride and regional economic development.	Increased cultural tourism visitation, strengthened regional identity and sense of place, support for the creative sector, and enhanced community wellbeing through investment in distinctive public spaces.
THRIVE 2030: The Re-imagined Visitor Economy Strategy (Revised March 2023)	Diversifying markets, experiences and destinations; First Nations inclusion; sustainability and climate response; modernising the visitor economy. Implemented across three phases (Recovery 2022–24, Consolidation 2025–27, Acceleration 2028–30).	Delivers a diversified regional visitor experience, supports Noongar storytelling and contributes to dispersal of visitors beyond metropolitan and coastal centres.	Increased regional visitation, visitor spend and sustained growth in the South West visitor economy.

Strategy	Strategic priority	Ferguson Valley Art Trail alignment	Intended outcome
Revive: A Place for Every Story, A Story for Every Place – Australia's National Cultural Policy (Australian Government, 2023, five-year policy)	Five pillars: First Nations First; A Place for Every Story; Centrality of the Artist; Strong Institutions; Reaching the Audience. \$286M over four years.	Foregrounds Noongar culture and local stories through commissioned public art and interpretive content; supports artist livelihoods through paid commissions; activates a regional cultural place.	Strengthened recognition of First Nations heritage, increased cultural participation and paid creative work in the region.
National Agreement on Closing the Gap (2020, all Australian governments + Coalition of Peaks)	Four Priority Reforms (formal partnerships, community-controlled organisations, decreasing racism, regional data) and 19 socio-economic targets across 17 outcome areas.	Embeds genuine partnership with Noongar custodians, channels commissioning opportunities to First Nations artists and businesses, and is built around culturally led storytelling.	Demonstrable contribution to Priority Reforms 1 and 2 through partnership and community-controlled engagement on cultural content.

State (Western Australia)

Strategy	Strategic priority	Ferguson Valley Art Trail alignment	Intended outcome
WA Government Priorities 2025–2029	The WA Government Priorities 2025–2029 establish a whole-of-government vision focused on strong communities, economic diversification, inclusive growth, environmental stewardship, and ensuring all Western Australians have access to quality infrastructure, services and opportunities regardless of where they live.	The Ferguson Valley Public Art Trail supports these priorities by fostering a vibrant creative economy, building safe and inclusive community spaces, promoting regional tourism and economic activity, and strengthening connections to culture, heritage and the natural environment.	Stronger community cohesion and participation, growth in regional tourism and local businesses, increased recognition of local cultural heritage, and improved social, cultural and economic opportunities for residents and visitors.

Strategy	Strategic priority	Ferguson Valley Art Trail alignment	Intended outcome
Western Australia Visitor Economy Strategy 2033 (WAVES 2033, Tourism WA)	\$25B visitor expenditure target by 2033. Six goal areas: Aboriginal Tourism, Accommodation & Attractions, Aviation, Destination Brand, Events, High Performing Industry.	Directly contributes to Aboriginal Tourism, Destination Brand and Events goals through a distinctive Noongar-informed regional product and event-tied programming.	Strengthened regional product, contribution to the \$25B target and enhanced WA Aboriginal tourism offer.
Jina: Western Australian Aboriginal Tourism Action Plan 2026–2030 (Tourism WA, current iteration)	Building on the inaugural 2021–25 plan; strengthening Aboriginal-led visitor offerings, growing Aboriginal tourism businesses and authentic experiences.	Provides a platform for Noongar-led storytelling, interpretation and potential Noongar-owned visitor experiences at multiple trail sites (notably Sites 2, 4, 8, 10).	Increase in Aboriginal-led visitor offerings in the South West; pathway to Noongar enterprise development.
Creative WA: A 10 Year Vision to Grow and Sustain Our Creative Ecosystem (WA Government, 2024; \$54M committed)	Three principles (creativity as central, partnership, equity and inclusivity); three strategic priorities (strengthen sector; share stories and celebrate place; increase access and participation); spotlight communities include First Nations and regional.	Activates a regional public space through art, celebrates a specific WA place, and prioritises regional creative participation – aligning directly with all three priorities and the regional spotlight.	Vibrant regional creative ecosystem, stronger artist livelihoods and increased participation outside metropolitan Perth.
Western Australian Cultural Infrastructure Framework 2030+ (DLGSC)	Five focus areas including maintaining and celebrating WA's Aboriginal art, culture and heritage; ten investment outcomes aligned with WA Government priorities and Diversify WA.	Delivers permanent and rotating cultural infrastructure (artworks, interpretation, wayfinding) in a regional setting with strong place-based and First Nations content.	Place-based cultural infrastructure that meets the Framework's regional investment outcomes.

Strategy	Strategic priority	Ferguson Valley Art Trail alignment	Intended outcome
Aboriginal Empowerment Strategy – Western Australia 2021–2029 (WA Government)	Genuine partnerships and engagement with Aboriginal stakeholders, strong accountability, culturally responsive ways of working; truth-telling and culture at the centre.	Built on formal Noongar partnership for content, interpretation and consultation; embeds truth-telling in site narratives where appropriate (notably Site 4 Henty Road and Site 8 Wellington Discovery Forest).	Demonstrable Aboriginal-led decision-making on cultural content; long-term partnership with Noongar custodians.
Diversify WA – Economic Development Framework (Department of Energy and Economic Diversification, 2019; 2024 Update)	Eight priority sectors including Tourism and Events; key enablers for productivity and growth across the economy.	Reinforces tourism as a priority sector in the South West and contributes to creative-industries / tourism crossover activity through the Make It x CTV partnership.	Diversified regional economic base with creative industries and tourism as identified contributors.
WA Strategic Trails Blueprint 2022–2027 (CITS / Trails Reference Group)	Vision: WA's trails connect more people to Country through shared experiences in diverse landscapes. Eight strategic pillars; Aboriginal engagement applied across all pillars.	Adds a public-art and cultural-storytelling trail to WA's broader trails network; complements existing trails at Sites 6 (Mount Lennard), 8 (Wellington Discovery Forest) and 10 (Crooked Brook).	Expanded WA trails offer; integration of cultural and art content into the state's trails network.
Lotterywest Healthway Community Investment Framework	Priority areas include inclusive thriving communities, connected cultural experiences, protected sustainable ecosystems, smart innovative society, and active healthy people. Focuses on community connection, participation, arts and culture, environmental sustainability and community wellbeing.	Strongly aligns through the creation of accessible public art and cultural experiences that connect people with community, Country and the natural environment. Supports community participation, cultural storytelling and opportunities to experience the Ferguson Valley through arts, heritage and nature.	Increased community connection and participation; stronger cultural experiences and sense of place; enhanced connection to the natural environment; and improved community wellbeing through accessible arts and cultural experiences.

Regional (South West)

Strategy	Strategic priority	Ferguson Valley Art Trail alignment	Intended outcome
Australia's South West Destination Management Plan (2024)	Four pillars: inspiring visitation; enhancing visitor experiences; promoting sustainable stewardship; empowering regional partnerships. Evidence-based marketing; longer stays, greater spend and regional dispersal.	Lengthens visitor stays through a multi-site experience, disperses visitors across the valley, and builds a regional partnership model with the Shire, CTV and local industry.	Increased visitation, length of stay and regional dispersal across Australia's South West.
South West Regional Blueprint (South West Development Commission)	Long-term regional growth; identified regional priority areas include creative industries, the visitor economy and food/wine technologies. Supports RED Grants Program.	Delivers a flagship creative-industries / visitor-economy initiative in the SWDC priority sector areas, with direct links to wine and hospitality through Sites 11 and 12.	Aligned investment case for South West Development Commission funding streams (including RED Grants).

Local (Shire of Dardanup)

Strategy	Strategic priority	Ferguson Valley Art Trail alignment	Intended outcome
Shire of Dardanup Council Plan 2024–2034 (incorporating the Strategic Community Plan and Corporate Business Plan 2024–2028)	Long-term community vision, aspirations and values; forms the basis for prioritised strategies and actions across the four-year corporate plan.	Delivers a tangible Shire-led initiative against the community's expressed aspirations for place, identity and economy.	Stronger sense of place, community pride and measurable economic outcomes for the Shire.
Shire of Dardanup Vision 2050	Five economic pillars (agriculture, forestry, manufacturing, mining, tourism) and five community aspirations (healthy, self-sufficient, sustainable, connected and inclusive, culture and innovation celebrated).	Squarely supports the tourism and forestry pillars (timber heritage narrative), reinforces 'connected and inclusive', and provides a flagship platform for the 'culture and innovation celebrated' aspiration.	Visible delivery against multiple Vision 2050 pillars and aspirations.

Strategy	Strategic priority	Ferguson Valley Art Trail alignment	Intended outcome
Shire of Dardanup Local Planning Strategy (LPS)	10–15 year strategic planning direction consistent with state and regional planning policies; balanced growth recognising diverse community needs.	Whilst place-based planning is not a statutory requirement under the LPS, place activation does help to support the broader planning direction for the Dardanup Town Centre and the Ferguson Valley's rural and recreational areas.	Place-based activation that complements Shire planning intent.
Shire of Dardanup Reconciliation Action Plan (2019). Note: A new RAP / Engagement Plan is currently in development.	Shire-specific reconciliation and Aboriginal engagement objectives.	Trail engagement, interpretation and commissioning practices provide a substantive operational example of Shire RAP commitments in action.	Delivery against Shire RAP and Aboriginal engagement objectives.
Shire of Dardanup Disability Access and Inclusion Plan (current 5-year DAIP)	Statutory access and inclusion outcomes across services, information, facilities and employment under the Disability Services Act.	Trail design, signage, wayfinding and digital interpretation (QR audio, AR options) are specified to meet DAIP outcomes from the outset.	An accessible trail product that meets statutory DAIP obligations and broadens visitor reach.



3. Engagement Methodology

3.1 Approach

CTV applied an Inspire, Lead, Co-create engagement philosophy across Stage 1:

- **Inspire:** Build awareness and excitement through precedent, storytelling and place-based identity
- **Lead:** Provide structured facilitation and clear decision pathways
- **Co-create:** Ensure community ownership and authorship of outcomes

3.2 Workshop Design

A single primary workshop was delivered: the Community Vision Lab (3 hours). The workshop brought together Aboriginal elders, local community members, artists, key partners, government stakeholders, and local businesses.

The workshop was structured across the following segments:

Segment	Activity	Output
Welcome & Context	Introduction to Concept Plan	Shared understanding
Inspiration	Case studies – art trails, regional identity	Creative stimulus
Visioning	Guided group exercises	Draft vision statements
Narrative Building	Naming and storytelling exercises	Project name and narrative
Site Prioritisation	Mapping key locations	Ranked priority sites
Themes	Cultural, environmental, artistic themes	Theme framework
Partnerships	Brainstorm funding and delivery opportunities	Opportunity list

3.3 Tools and Materials



Facilitation tools included visual mapping boards, printed site maps from the Concept Plan, sticky-note clustering and voting, guided storytelling frameworks, and a prioritisation matrix.



3.4 Post-Workshop Strategic Review

A follow-up strategic review was held between CTV and the Shire of Dardanup. This session validated workshop findings, confirmed the trail narrative and brand direction, resolved key project management questions, and established next steps for Stage 2 readiness. Key decisions from this session are documented throughout this report.

4. Trail Narrative and Brand

4.1 Emerging Themes

The following themes emerged consistently across all site groups and participant inputs. They are not intended to dictate individual artworks but to provide a shared narrative architecture across the full trail experience.

Nature, Space, and Stillness

The strongest and most consistent theme across all sites and groups. The valley is experienced as a place to pause and reset, with nature positioned as restorative rather than purely scenic. Common signals include open space, quiet, calm, escape from urban environments, and immersion in landscape.

Connection to Land (Deep Time and First Nations)

Consistent but requiring care and depth in later stages. Encompasses Noongar culture and presence, 60,000+ years of connection, seasonal cycles, and land as story-holder. The valley is understood as layered with history beyond visible settlement, with emphasis on respect, continuity, and cultural depth.

Settlement, Agriculture, and Community Identity

A grounded, localised narrative thread reflecting farming and rural life, timber mills and early industry, migration and generational stories, and ongoing community presence. Human activity is part of the identity, not separate from it.

Journey, Movement, and Exploration

A recurring structural and experiential idea. The trail is not just a collection of locations but a progressive journey with shifting perspectives, winding roads, discovery over time, and the possibility of looping or returning journeys.

Play, Curiosity, and Discovery

A light but consistent accessibility layer. Encourages exploration and engagement across age groups, balancing deeper cultural themes with approachable experiences including hidden elements, interactive ideas, and family-friendly engagement.

Reflection, Memory, and Personal Meaning

A subtle but recurring emotional thread. The valley supports internal experience as well as external observation. Art and place combine to create moments of personal meaning, contemplation, and storytelling.

Cross-Theme Observations

Several themes consistently intersect: Nature and Reflection (landscape as space for personal stillness); Land and Culture (deeper time layers embedded in place); Journey and Discovery (movement as a mechanism for engagement); and Settlement and Community (ongoing human presence shaping identity). Three themes appear across all site groups regardless of individual site differences: nature and stillness, journey and movement, and connection to land. This confirms a shared underlying narrative capable of holding the full trail together.

4.2 Core Theme – Connection to Land

The defining Theme for the Ferguson Valley Art Trail is **Connection to Land**. This Theme links directly to the original Concept Plan and provides the narrative architecture for every site.

This Theme was the most consistently expressed across all participant groups and all 14 sites. It encompasses:

- Noongar culture and 60,000+ years of continuous relationship with Country
- European settler history – timber milling, railway construction, agriculture, and immigration
- The valley's ongoing community life, volunteering culture, and shared stewardship of place
- The natural landscape as story-holder – seasons, waterways, forest, and sky

Connection to Land moves the trail beyond a generic sculpture collection. It gives each artwork a role within a larger, coherent story about who has lived here, what they built, and what the land continues to mean.



Workshop Voice

“Walk in the footprints of those that have come before us.”

“The Valley asks you to slow down, immerse yourself in the magic and stories of the land.” “Use footprints to tell the stories that connect the valley, its place and its people.”



4.3 Candidate Trail Names

The following trail names were generated during the workshop's naming exercise. These represent the range of community language around the trail's identity and may inform future sub-trail branding or supporting narrative layers:

Candidate names	Candidate names
Valley Vistas	Meandering Moments
Place of the Boomerang – You Always Come Back	Ferguson Sculpture Experience
Tapestry Trail	Footprints
Stories of the Valley	Colours of Boodja
Visions of the Valley	Place of White Ochre
Warmth Wandering	Open Skies, Hidden Spaces
Rolling Relaxation	Undulating Ferguson Sculptures

4.4 Brand Concept – Follow Fergus

The recommended brand name for the trail is **Follow Fergus**. The brand would live in a hybrid format, in both digital and physical assets.

Fergus is an existing bull sculpture made from a felled log – a tangible symbol of the valley's timber history and connection to land. The preferred direction is to relocate Fergus to the Dardanup Town Centre and position him as the trail's starting point and narrator.

The brand works at two levels:

1. Adult hook: the art, the landscape, and the experience of exploration.
2. Family hook: a Follow Fergus game, a passport with stamps or a riddle to solve, with prizes such as small, recycled-timber Fergus figurines, that drives multi-site engagement and return visits.

Fergus will guide visitors via QR codes at each site, sharing stories about the land, the artwork, and the communities that shaped the valley.

The name is simple, memorable, and distinctly local. It creates a strong brand persona without requiring significant marketing infrastructure to establish.



Contingency – if Fergus cannot be relocated

The Follow Fergus brand has been designed so that it works whether or not the existing Fergus sculpture is physically relocated to the Dardanup Town Centre. The preferred pathway is relocation; if that is not possible, a tiered set of contingency options is available – from a low-cost activate-in-place response through to bolder, brand-defining alternatives. The detail follows below.

Decision dependency: the preferred pathway is subject to community consultation (Dardanup Community Association and broader Dardanup residents) and engagement with the original artist – see Section 10 Next Steps.

4.4.1 Contingency Pathways – if Fergus stays at Forrest Highway

If the consultation determines that Fergus should remain in his current Forrest Highway location, the trail does not lose its anchor – it gains an opportunity to do something more distinctive. The following options are grouped into three tiers, from standard to bold. They are not mutually exclusive; the recommended approach is to commit to Tier 1 as the baseline response and select one or two ideas from Tiers 2 and 3 to give the trail a memorable signature.

Tier 1 – Standard contingency (baseline – low cost, low risk)

These options preserve the Follow Fergus brand with minimal additional investment and can be delivered within Stage 1.

Option	What it involves	Why it works
Activate Fergus in place	Retain Fergus at Forrest Highway. Add interpretive signage, QR-led storytelling, a branded trail marker and a safe pull-in / photo opportunity. Treat Forrest Highway as the trail's formal 'anchor stop'.	Lowest cost, lowest risk. Honours the artist's original siting. Confirms Forrest Highway as a deliberate trail destination rather than a missed opportunity.
Town Centre trail head (Fergus-free)	Build the trail head and information hub at the Dardanup Town Centre as planned – signage, map, QR audio, photo wall – but without the physical sculpture. Use storytelling, photography and AR to introduce Fergus to visitors before they meet him in person.	Keeps Site 1 (9 Quick Win votes) as the trail's starting point. Visitors still begin their journey in the Town Centre, with Fergus framed as a destination to find.
Wayfinding 'Follow Fergus' route	Branded wayfinding signage – and optionally cast or painted bull-footprint markers in the pavement – connecting the Town Centre to Fergus's Forrest Highway location, then onward through the trail.	Makes the 'follow' in Follow Fergus literal. Turns the journey between Town Centre and Fergus into part of the experience rather than a gap.

Tier 2 – Creative additions (distinctive – medium cost, medium effort)

These options add a layer of creativity that gives the trail a memorable identity – locally distinctive, family-friendly, and capable of carrying media attention. Each could be delivered with support from Mike Bennett Make-It Space and CTV's regional artist network (see Section 8.4).

Option	What it involves	Why it works
Tiny Fergus hunt	Scatter small, locally carved tiny-bull figurines along the trail, hidden, signposted or in plain sight, in the spirit of Gnomesville. Visitors collect stamps in the Follow Fergus passport as they find each one and can be rewarded with a take-home recycled-timber tiny Fergus.	Builds directly on a model that already works regionally (Gnomesville). Low cost per piece, scalable, family-friendly, social-media native. Strong fit with Mike Bennett Make-It Space fabrication.
Digital / AR Fergus	Fergus appears as an AR character via QR codes at every trail site. He narrates each site, tells jokes for kids, and shares Connection to Land stories curated with Noongar partners. He can be 'summoned' anywhere on the trail – including standing in spirit at the Town Centre.	Makes Fergus present everywhere without moving the sculpture. Low marginal cost per site, dual adult/family hook, and a natural showcase for CTV's digital / AI capability.
Fergus's footprints (cast)	Embed bronze or cast-concrete bull footprints in the Town Centre footpath, leading visitors symbolically toward Fergus's Forrest Highway location and into the trail.	Permanent, physical, unmissable. A small public-art piece in its own right. Very photographable; turns the absence of the sculpture into a feature.

Tier 3 – Bold concepts (brand-defining – higher cost or higher boldness)

These options reframe the constraint as a creative opportunity. They are riskier and require more curatorial and community work, but any one of them could carry the trail's profile well beyond the South West.

Option	What it involves	Why it works
The Empty Plinth	Install a deliberately empty plinth at the Dardanup Town Centre with a plaque explaining that Fergus is out on the trail and inviting visitors to 'go and find him'. The plinth also hosts rotating community / school artworks, and occasional Fergus 'returns' for major events.   <i>E.g. Has Fergus gone for a wine tasting? (For the adults.)</i> <i>Wineries on the trail could have Fergus merchandise.</i>	Turns the constraint into the brand. Makes the journey – not the Town Centre – the destination, which is consistent with the workshop's Journey, Movement and Exploration theme. Generates earned media ('the town where the bull went missing').

Option	What it involves	Why it works
Annual Fergus migration	Once a year, during the Dardanup Art Spectacular (or Bull & Barrel), a community parade ceremonially 'moves' Fergus's story between Forrest Highway and the Town Centre, with school art, a Noongar welcome, a temporary Fergus stand-in (puppet, projection, or pop-up sculpture). Fergus stays put physically; the story migrates. 	Creates a flagship community event tied directly to the trail and existing festivals. Strong volunteer and schools engagement, strong photographic and video output, attractive to sponsors and visiting media.
The Mate – community-built sibling sculpture	Crowdfund and community-build a complementary bull or calf sculpture at the Town Centre. Designed with the original artist (or a Noongar collaborator), fabricated through Make It makerspace with public participation sessions, and unveiled at a major Shire event. 	Resolves the absence symbolically and physically, without disturbing the original Fergus. Builds community ownership through participatory making. Excellent fit for Lotteries West Arts and Culture, Creative WA and corporate-sponsor narratives.
Fergus the storybook 	Commission an illustrated children's storybook and accompanying audio narration in which Fergus visits all 14 trail sites. Distributed free at the Town Centre, in schools and at visitor centres. Each site's QR code unlocks a chapter.	Creates a tangible, take-home extension of the brand that lives well beyond a visit. Strong appeal for families, schools, libraries and First Nations partners. Naturally bilingual; future-proof as the trail grows.

Recommendation (Location)

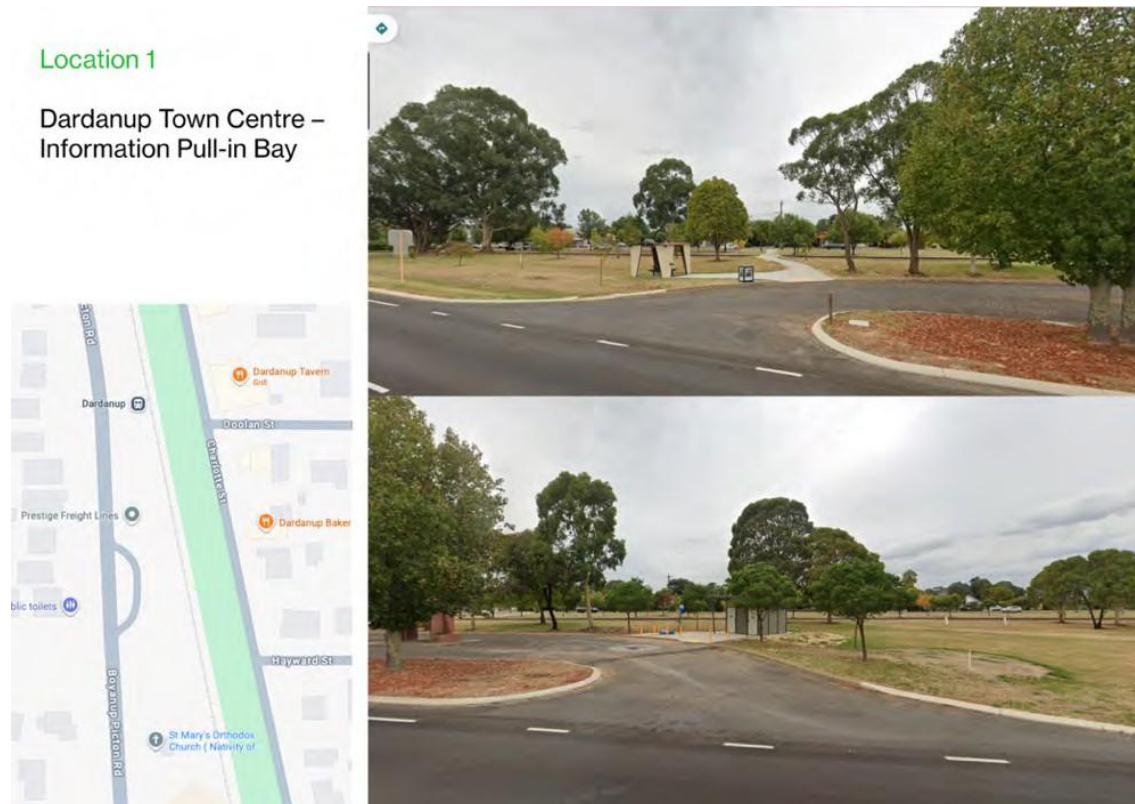
If the Forrest Highway location is confirmed as Fergus's permanent home, the recommended approach is to commit to all three Tier 1 options as the baseline, select Tiny Fergus hunt and Digital / AR Fergus from Tier 2, and progress The Mate (community-built sibling sculpture) as the Stage 2 community-building project. Together this gives the trail a strong physical anchor, a distinctive family-and-tech experience layer, and a long-term participatory work that is co-owned by the Dardanup community.

5. Site-Level Outputs

Workshop participants worked in groups across 14 proposed sites, developing concepts, narratives, and feeling descriptors for each location. Each site is presented below in a consistent structure to support comparison and downstream planning.

5.1 Group A – Sites 1, 2, 4, 14: Entry, Culture and Perspective

Site 1 – Dardanup Town Centre

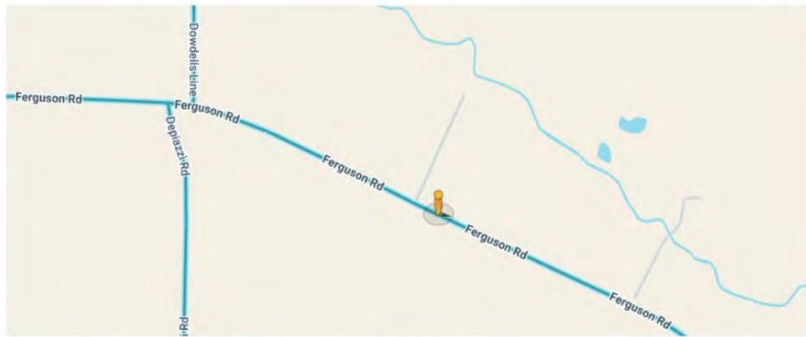


Landowner	Shire of Dardanup
Narrative	Primary entry point and home base for Fergus. Acts as the trail information hub and the start of the visitor journey, anchoring the Follow Fergus narrative.
Concept	Mia Mia steel structure around the Fergus sculpture, a marron viewing experience, and a vista point overlooking Ferguson Valley.
Theme link	Anchors Connection to Land through Fergus — a felled-log bull sculpture representing the valley's timber heritage — and through the marron viewing and vista experiences that ground visitors in the valley's ecology and geography.
Priority	Quick Win (9 votes); Signature (1 vote) – the standout site for immediate activation.
Possible funding	Lotteries West (lead), neighbouring shires, State Government.

Site 2 – Ferguson Road Information Pull-in Bay

Location 2

Ferguson Road
Information Pull-In Bay



Landowner	Road Reserve - Shire of Dardanup
Narrative	Explores the intersection of Noongar heritage and Italian immigrant work ethic, reflecting how both cultures shaped the valley's agricultural development and relationship with the Ferguson River.
Concept	Follow the river across different working industries and cultures. Marri tree as a natural doorstep / threshold marker.
Theme link	Connection to Land through the Ferguson River as a shared thread between First Nations and settler stories of working the valley.
Priority	Quick Win (3 votes).
Possible funding	Lotteries West, State Government.

Site 4 – Henty Road & Guimelli Road Intersection**Location 4**

Henty Road and
Guimelli Road
intersection



Landowner	Road Reserve – Shire of Dardanup
Narrative	A boomerang artwork with a rear-view mirror installation — the portal metaphor of looking both ways, reflecting perspective and the duality of moving forward while acknowledging what came before.
Concept	Large sculptural boomerang with integrated rear-view mirror element.
Theme link	Connection to Land through the boomerang form (returning to Country) and the mirror as a device for seeing landscape and heritage at the same time.
Priority	Signature (4 votes – highest of any site); Quick Win (3); Momentum (1). Subject to safety investigation for viewing access.
Possible funding	Lotteries West, State Government, Main Roads WA, Federal Government (First Nations cultural element).

Site 14 – Carramar Park Extension

Location 14

Carramar Park extension



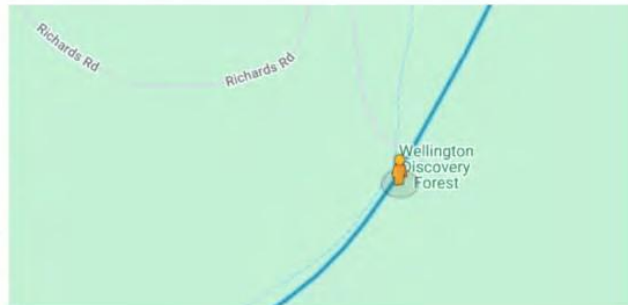
Landowner	State of Western Australia - Vested in Shire of Dardanup
Narrative	Coming together of cultures within one landscape.
Concept	Large carved rocks symbolising shade and shelter, and a playground concept joining communities.
Theme link	Connection to Land through the gathering metaphor – multiple cultures sheltering together within one landscape.
Priority	Quick Win (2 votes); Momentum (1 vote).
Possible funding	Lotteries West, Federal Government, electric-vehicle / charging-infrastructure synergy.

5.2 Group B – Sites 8, 9, 13: Forest, Nature and Seasons

Site 8 – Wellington Discovery Forest

Location 8

Wellington Discovery Forest

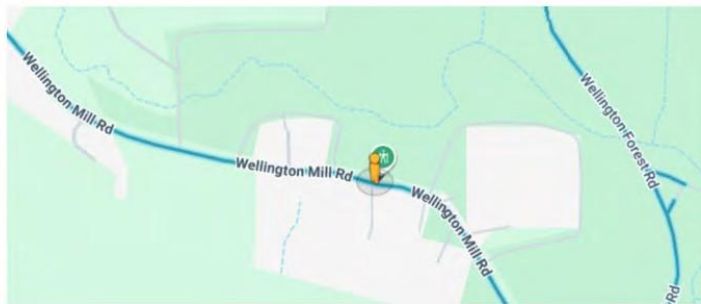


Landowner	State of Western Australia – Managed by DBCA
Narrative	Forest immersion with a strong educational orientation — Noongar storytelling and forest stewardship at its centre.
Concept	Seating near the existing artwork, QR codes linking to stories, and a Noongar yarning circle.
Theme link	Deep Connection to Land via 60,000+ years of Noongar relationship with forest Country and ongoing forest stewardship.
Priority	Quick Win (5 votes – highest among forest sites); Signature (1 vote).
Possible funding	Lotteries West, Federal Government (First Nations), university partnerships (forestry, homeschooling, geocaching).

Site 9 – Wellington Mill Historical Walk

Location 9

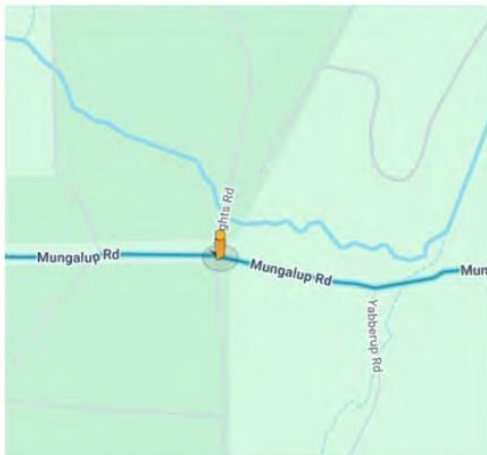
Wellington Mill Historical Walk



Landowner	State of Western Australia – Managed by DBCA
Narrative	Mill history as the primary narrative thread. Railway remnants, Wellington Mills Road, and the Mill Manager's House and Garden provide rich interpretive material.
Concept	Sculpture telling the mill story.
Theme link	Connection to Land through the working history of timber milling and the people who built and worked the mills.
Priority	Quick Win (2 votes); Signature (1 vote).
Possible funding	Lotteries West, Federal Government (heritage).

Site 13 – Wellington Dam Forest**Location 13**

Wellington Dam Forest
Entry Point



Landowner	Road Reserve – Shire of Dardanup
Narrative	Forest stories, the valley's geological and ecological origins, seasonal change, wellness and digital detox, and the dam's role in irrigating the wider region.
Concept	Signature-scale installation (to be developed).
Theme link	Deep Connection to Land through geological and ecological time and the role of water as life-source for the region.
Priority	Signature (1 vote).
Possible funding	Lotteries West, Federal Government, State Government.

5.3 Group C – Sites 10, 11, 12: Community, Resilience and Memory

Site 10 – Crooked Brook Forest

Location 10

Crooked Brook
Forest Walk

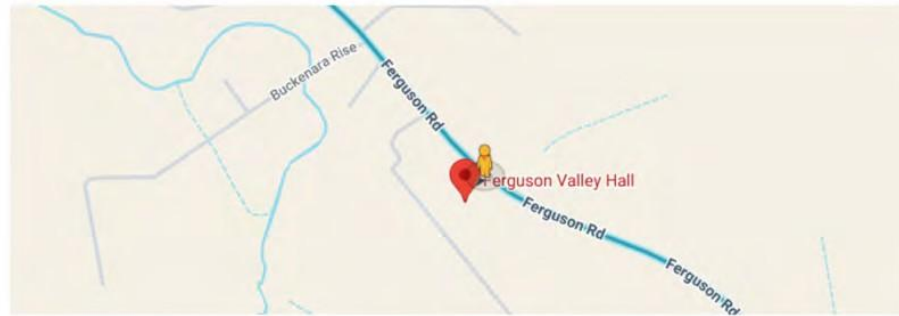


Landowner	State of Western Australia – Managed by DBCA
Narrative	Thirty-two years of volunteer-led development. Celebrates community determination, collective stewardship, and the importance of meeting places.
Concept	Upcoming amphitheatre for yarning circles; carvings or forest-based art (potential to explore with John Clark / Form – assessment to be shared).
Theme link	Connection to Land through long-term community stewardship and the relationship between forest, community and gathering.
Priority	Momentum (2 votes); Signature (2 votes).
Possible funding	Lotteries West, university partnerships, in-kind community labour.

Site 11 – Ferguson Valley Hall

Location 11

Ferguson Hall



Landowner	State of WA - Vested in the Shire of Dardanup
Narrative	A renovated community meeting place saved from demolition through community fundraising.
Concept	Mural as the recommended first installation — lower cost than sculpture, high visibility, and immediately achievable.
Theme link	Connection to Land through the community's stewardship of place and the hall as a node of ongoing community life.
Priority	Quick Win (3 votes); Momentum (3 votes).
Possible funding	Event profit-sharing, small business funding, co-op and volunteering models.

Site 12 – St Aidan’s Church

Location 12

St Aidan's Church



Landowner	The Bunbury Diocesan Trustees
Narrative	Historic community-managed building with regular services and events.
Concept	Sculpture (to be developed).
Theme link	Connection to Land through the layered settler and faith history of the valley, alongside ongoing community use.
Priority	Quick Win (1 vote); Momentum (1 vote).
Possible funding	St Aidan's Winery and wider wine industry, brewery / hospitality sector. Recommend a follow-up meeting directly with the owners at St Aidan's.

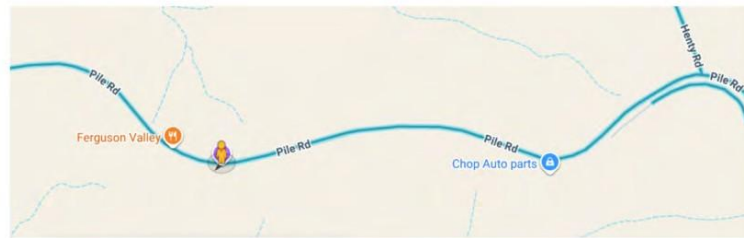
5.4 Group D – Sites 3, 5, 6, 7: Transition, Energy and Exploration

Site 3 – Pile Road Photo Pull-in Bay

Location 3

Pile Road Photo
Pull-In Bay

Existing artwork:
Convergence
Andrew Frazer



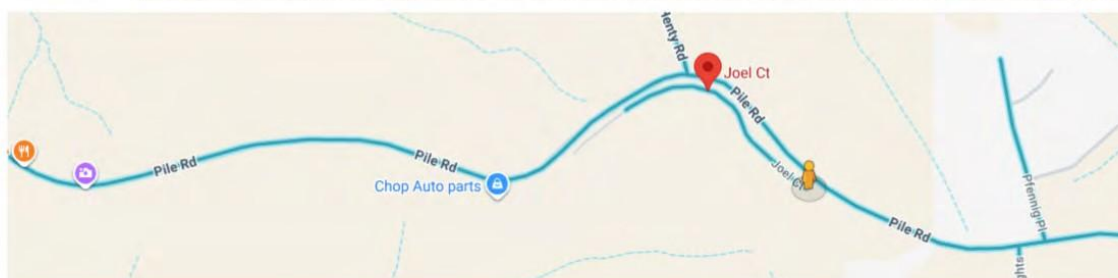
Landowner	Road Reserve – Shire of Dardanup
Narrative	Pile Road's Jarrah timber was used to build the jetty at the Port of Bunbury, linking this site to the valley's timber industry and its reach beyond the valley to the coast. This is a strong and underutilised narrative anchor for the trail, distinct from the site's existing artwork.
Concept	Activate the existing sculpture, The Valley Frame by Andrew Frazer (2023), as the trail's first installation. It's made of steel rings purposely spaced to allow for sunlight to travel through, reflective of the splintered light passing through trees when driving through the valley. Add rough-hewn timber seating (to echo the Port timber) and a QR code linking to the Fergus-narrated audio story, which will carry the Pile Road to Port of Bunbury timber narrative for visitors.
Theme link	Ties directly to Connection to Land through the timber to infrastructure to coast narrative arc. First existing installation to be activated as part of the trail.
Priority	Quick Win (3 votes). The artwork already exists, so the quick win is to link and activate it, not to commission something new.
Possible funding	Main Roads WA (pull-in bay infrastructure), Lotteries West.

Infrastructure / next actions	To complete this installation: interpretive signage telling the Pile Road to Port of Bunbury jetty story, a QR code linking to the Ferguson-narrated audio, a bench or seat, a branded trail marker and wayfinding signage, and minor landscaping.
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Site 5 – Joel Court

Location 5

Joel Court

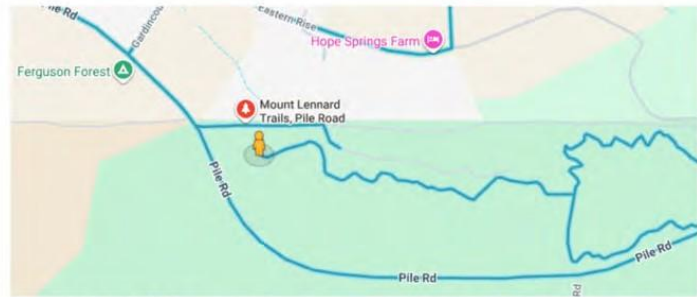


Landowner	Road Reserve – Shire of Dardanup
Narrative	A wayfinder / compass direction point and a trapeze artist balancing between two worlds as a metaphor for sustainability and renewables. Hidden-treasure framing.
Concept	Sculpture / wayfinder marker.
Theme link	The compass directs visitors to layered stories across the valley; the trapeze figure embodies the valley's transition between traditional and renewable futures.
Priority	No formal votes recorded.
Possible funding	Main Roads WA, Shire of Dardanup.

Site 6 – Mount Lennard Trail Head

Location 6

Mount Lennard Trail Head



Landowner	State of Western Australia – Managed by DBCA
Narrative	Energetic character, mountain biking and hiking immersion. Gateway to the forest.
Concept	Trail-head artwork / activation linked to outdoor adventure use.
Theme link	Connection to Land through forest immersion and trail culture; activation extends the trail's reach to outdoor users.
Priority	Momentum (3 votes).
Possible funding	Outdoor adventure groups, Trails WA, trail enthusiasts.
Infrastructure / next actions	Site sits on land managed by DBCA – engagement and approval required before activation.

Site 7 – Pile Road Power Lines

Location 7

Pile Road Power Lines



Landowner	State of Western Australia – Managed by DBCA
Narrative	Power lines as the transition from coal/extraction to renewable energy – a powerful metaphor for the valley’s evolution.
Concept	Lightning bolt figure, compass directions, and installations that respond to the power lines.
Theme link	Connection to Land through the energy story — how the land powers and is powered by the community, past and future.
Priority	Momentum (3 votes); Signature (1 vote).
Possible funding	Western Power, Synergy, State Government.

6. Site Prioritisation

Workshop participants used a three-stage prioritisation framework to categorise each of the 14 sites. Votes were cast via sticky notes during the workshop.

- **Quick Wins:** sites with existing infrastructure, high visibility, ready for near-term activation
- **Momentum:** medium-term sites requiring coordination but achievable with identified partners
- **Signature:** flagship installations requiring 1 to 2 years of development, significant funding, and coordination

Site	Quick Wins	Momentum	Signature
Site 1 – Dardanup Town Centre	9	0	1
Site 2 – Ferguson Road Pull-in Bay	3	0	0
Site 3 – Pile Road Photo Bay	3	0	0
Site 4 – Henty & Guimelli Roads	3	1	4
Site 5 – Joel Court	0	0	0
Site 6 – Mt Lennard Trail Head	0	3	0
Site 7 – Pile Road Power Lines	0	3	1
Site 8 – Wellington Discovery Forest	5	0	1
Site 9 – Wellington Mill Walk	2	0	1
Site 10 – Crooked Brook	0	2	2
Site 11 – Ferguson Hall	3	3	0
Site 12 – St Aidan's Church	1	1	0
Site 13 – Wellington Dam Forest	0	0	1
Site 14 – Carramar Park Extension	2	1	0

6.1 Priority Interpretation

Site 1 (Dardanup Town Centre) is the clear standout for immediate activation, with 9 Quick Win votes. This aligns with the strategic recommendation to investigate the possible relocation of Fergus here as the trail's starting point and narrative anchor.

Sites 2, 3, 8, and 11 represent strong secondary Quick Win opportunities, each with existing infrastructure or community support that reduces activation risk.

Site 4 (Henty Road) is the only site with a dominant Signature vote count (4), reflecting community appetite for a significant landmark installation, subject to safety investigation.

Site 7 (Pile Road Power Lines) and Site 10 (Crooked Brook) both carry Signature potential alongside Momentum nominations, suggesting they are suitable for medium-term planning with a view to flagship development.

6.2 Recommended Stage 1 Priority Sites

Based on workshop outputs and the post-workshop strategic review, the following sites are recommended for Stage 1 activation. Categories follow the Quick Win / Momentum / Signature framework.

Category	Site	Action	Concept / focus
Quick Win	Site 1 – Dardanup Town Centre	Activate	Possible relocation of Fergus the Bull, or a trail-head alternative linked to the Connection to Land theme.
Quick Win	Site 3 – Pile Road Photo Pull-in Bay	Activate	Link to the theme through the Pile Road / Port of Bunbury jetty story. Add signage, QR code, seating and branded trail marker.
Quick Win	Site 8 – Wellington Discovery Forest	Activate	Use existing infrastructure; add seating and QR code integration; build Noongar yarning circle programming with partner support.
Quick Win	Eileen (grass-tree sculpture)	Activate	Engage the artist to seek approval to include Eileen as part of the trail; add site signage / branding and supporting interpretive content.
Momentum	Site 11 – Ferguson Valley Hall	Install	Develop scope of works and funding strategy for a mural as the first new installation.
Momentum	Site 12 – St Aidan's Church	Install	Develop scope of works and funding strategy for a sculpture; meet directly with St Aidan's owners.
Momentum	Site 6 – Mt Lennard Trail Head	Engage	Engage DBCA to explore opportunities for artworks to be installed / activated on DBCA-managed land.
Signature	Site 4 – Henty & Guimelli Roads	Plan	Develop project plan and funding strategy for a major sculpture (boomerang with rear-view mirror element); resolve safety investigation.
Signature	Site 10 – Crooked Brook	Plan	Develop project plan and funding strategy; explore carving / forest-based art opportunities.
Integration	Ferguson Folly (45 sculptures, private B&B)	Integrate	Cross-promote the existing sculpture park as part of the trail experience.

6.3 Site Assessment

For Stage 1 of the Ferguson Valley Public Art Trail, a simple and transparent site assessment framework will assist in comparing the 14 potential locations against the community's site

prioritisation outcomes to ensure any future artworks are placed where they can deliver the greatest community, visitor and operational benefit.

Proposed Site Assessment Criteria

Criteria	Assessment Considerations	Suggested Weighting
1. Land Tenure / Ownership	Landowner identified; approvals likely to be obtained; tenure supports long-term installation; alignment with Shire objectives.	High
2. Site Access & Safety	Safe public access; pedestrian and vehicle interactions; visibility of hazards; compliance with disability access requirements; emergency access.	High
3. Visibility & Visitor Experience	Prominence from roads, trails or visitor routes; ability to attract attention; potential as a destination or stopping point.	High
4. Connection to Place	Reflects local history, culture, Noongar heritage, landscape, agriculture, tourism or community identity.	High
5. Community Support	Feedback from nearby residents, businesses, landowners and community stakeholders; potential to foster local pride and stewardship.	Medium
6. Tourism Potential	Ability to contribute to a trail experience; encourage visitation, longer stays and movement between attractions.	Medium
7. Environmental Suitability	Minimal impact on vegetation, waterways, fauna habitats and landscape values; compatibility with environmental approvals.	High
8. Infrastructure Availability	Access to parking, footpaths, amenities, power (if required), digital connectivity and supporting visitor infrastructure.	Medium
9. Maintenance & Asset Management	Ease of inspection, cleaning and repairs; ongoing management responsibilities; whole-of-life costs.	Medium
10. Site Capacity & Scale	Adequate space for installation, viewing areas and future growth; suitability for artwork size and type.	Medium
11. Security & Risk of Vandalism	Natural surveillance, lighting, passive monitoring and likelihood of damage or theft.	Medium
12. Planning & Regulatory Constraints	Heritage, environmental, planning, road reserve or other statutory considerations that may affect installation.	High
13. Deliverability	Construction feasibility, site preparation requirements, access for installation equipment and overall project cost.	Medium
14. Strategic Alignment	Contribution to the Public Art Trail vision, Shire's strategic objectives, tourism goals and regional development outcomes.	High

7. Funding and Partnership Opportunities

Workshop participants and the post-workshop review identified the following funding and partnership opportunities. A business case is required to access grant funding. A partner prospectus targeting local businesses will also be developed.

7.1 Grant Funding

- **Lotteries West** – the recommended primary funding partner and first approach. Aligns with Arts and Culture and First Nations heritage priorities, and with the Lotterywest and Healthway Community Investment Framework (see Section 2.2). Key funding contact: Grant Trew (Lotterywest). Mel Bainbridge (Lotterywest) is a valuable contact for project design. Note that Lotterywest assesses each application against the project's wider funding position, so co-investment from other sources should be confirmed before applying.
- **State Government** – applicable to multiple sites, including Site 7 (power lines and energy-transition narrative). Because Lotterywest and Healthway funding is administered by the State, the project should set out a clear, prioritised approach to State funding pathways as a whole. Each State agency assesses alignment with its own program and departmental objectives first, then considers what other funding the project has already secured. Programs and agencies to scope include Lotterywest, the Department of Creative Industries, Tourism and Sport (CITS), and tourism and regional-development streams.
- **Federal Government** – relevant to First Nations cultural heritage elements and Carramar Park.
- **Main Roads WA** – applicable to wayfinding and pull-in bay infrastructure.

7.2 Corporate and Industry Partners

- St Aidan's Winery and local wine industry – proximity to Sites 11 and 12
- Western Power and Synergy – direct alignment with Site 7 (power lines) and the energy transition narrative
- Local hospitality and brewing sector – event-based revenue sharing and in-kind support
- Outdoor adventure and trail organisations – Trails WA, trail enthusiast groups (Site 6)

7.3 Community and In-Kind

- Volunteering co-op model – particularly relevant to Sites 10 and 11 where community capacity is already established
- University partnerships – forestry research, homeschooling networks, geocaching / technology integration
- Local business waste and recycled materials – timber, steel, and other materials for sculptural use
- **Event revenue contribution model** – proposes that a small percentage of net revenue fund raising from major Ferguson Valley events (Dardanup Art Spectacular, Bull & Barrel Festival, Lost and Found Festival, and similar) be directed into a Ferguson Valley Art Trail development fund. The exact mechanism (e.g. a fixed dollar contribution per event, a percentage of net ticket revenue, or a per-attendee levy) and percentage are to be agreed with each event partner. Provides a sustainable, locally generated funding stream for ongoing trail development and maintenance.

7.4 Mick Bennett Make-It Space and CTV Partnership

The Shire's Mick Bennett Make-It Space (MIS) and CTV are natural strategic partners. Each holds capability to meet the other needs, and together they can underpin the trail's creative delivery without the Shire having to build that capability in-house. The proposed model is a mutual referral and in-kind partnership that could be formalised through a simple memorandum of understanding.

What each partner brings

The partnership could be built on the complementary strengths of two established creative platforms in the region:

Partner	What they bring to the trail
Mick Bennett Make-It Space (Shire of Dardanup)	A physical, Shire-owned creative facility positioned in a community setting; equipment and workshop space for fabrication and prototyping; a public-facing programming venue tied to the Eaton Library; direct connection to Shire residents, schools and local makers.
Creative Tech Village (CTV)	A regional network of artists, makers and creative practitioners ready to be matched to trail commissions and makerspace programs; digital, AI and creative-technology capability (digital fabrication, AI-assisted design, QR-led storytelling, content production); and owned marketing and audience-reach channels across the South West that the makerspace can leverage to fill workshops and the trail can leverage to drive visitation.

How the partnership could work

The opportunity could be framed to run on four simple operating principles. Each party retains its own revenue and cost base, and contributes capability in-kind:

- **Mutual referral.** CTV refers trail-commissioned artists and South West creative practitioners into Make It for residencies and public workshops; MIS refers participants and emerging local makers into CTV's wider regional network and trail opportunities.
- **Shared programming calendar.** Workshops, residencies and community events are co-designed against the trail's Connection to Land theme and scheduled to align with Shire events (Dardanup Art Spectacular, Bull & Barrel, Lost and Found) and trail milestones.
- **Shared promotion.** MIS and CTV cross-promote each other's programs through their respective channels, with consistent Follow Fergus branding on trail-linked activity. Neither party charges the other for promotional support.
- **Co-design on funding.** Where a grant application would be stronger as a joint submission (e.g. Creative WA, Lotteries West Arts and Culture, regional development streams), the Shire and CTV co-author the application and split delivery accordingly.

What the partnership delivers

For the Shire, this partnership is a low-risk, high-leverage way to extend the trail's reach and reduce its operating cost base. Four concrete outcomes are expected:

- **Community engagement and return visitation.** A live programming calendar in the MIS gives residents and visitors a reason to come back to the valley between events. Workshops are explicitly linked to trail sites (e.g. a Pile Road timber-carving workshop, a

Site 4 boomerang-making session), turning the trail into an ongoing experience rather than a one-time visit.

- **Stronger position for funding and co-investment.** A documented Shire–CTV partnership demonstrates regional collaboration, community participation and creative-industries development – three priorities that consistently score well in Lotteries West, Creative WA and Federal regional development funding. This unlocks co-investment that neither party could attract on its own.
- **Local creative capability and jobs.** Residencies, workshops and commissions create paid creative work in the Shire, build a pipeline of artists and fabricators able to deliver future trail stages, and embed creative capability in the community for the long term.
- **Lower cost of trail delivery.** Smaller fabrication tasks – signage, QR markers, interpretive elements, prototype components and select sculptural pieces – can be produced in the MIS facility rather than sourced from external suppliers, materially reducing the per-site cost of activation.

Immediate next step

The Shire and CTV jointly develop a draft (scope, principles, operating rhythm, first 12-month program calendar) and circulate it for endorsement. This is captured in Section 10 Next Steps.

8. Project Management and Governance

8.1 Lead Entity

The Shire of Dardanup will manage the trail's development.

8.2 Staged Rollout

A 3-year Stage 1 program is proposed, activating 4 to 5 strategic sites as quick wins and developing concepts for 1 to 2 signature installations for Stage 2. The rollout is designed to:

- Build visible momentum and community confidence early
- Generate evidence for larger grant applications
- Spread visitors across the valley to encourage exploration and extend dwell time
- Create a foundation for community-led expansion in later stages

Future stages can be community-led, with the potential for a new sculpture launched annually at the Dardanup Art Spectacular as an ongoing programming model.

8.3 Compliance and Audit Readiness

This project operates under the following governance framework:

- Local Government Act 1995 (WA)
- Local Government (Functions and General) Regulations 1996
- Shire of Dardanup Procurement Policy
- Probity, transparency and ethical engagement requirements

All engagement is designed to be inclusive, culturally appropriate, transparent, and fully documented with a clear audit trail.

9. Next Steps

Next steps have been organised into two streams, immediate suggested steps from this review including CTV and Shire of Dardanup actions, followed by Stage 2 readiness activities.

9.1 Suggested next steps

1. Circulate the draft report to workshop participants and key stakeholders for comments and feedback prior to finalising.
2. Explore / investigate the opportunity and the community's appetite for the relocation of the Fergus the Bull sculpture (currently situated on Forrest Highway) to the Dardanup Town Centre, including engagement with local community (Dardanup residents) and the original artist.
3. Develop a Style Guide for the Ferguson Valley Public Art Trail (Follow Fergus) brand, to be used for online (digital) and hardcopy print communications and physical signage.
4. Develop an Action Plan for the identified Stage 1 projects.

9.2 Stage 2 Readiness Activities

- Develop business case to support grant applications (priority: Lotteries West).
- Develop partner prospectus targeting St Aidan's Winery and other local businesses.
- Investigate Site 4 (Henty / Guimelli intersection) safety and access for visitor viewing.
- Initiate the general artist Expressions of Interest process for Stage 1 site commissions.
- Subject to the consultation outcome in 10.1, prepare and release the dedicated open Expression of Interest for the reimagining of Fergus (Pathway B in Section 4.2.2) – two-stage EOI run jointly by the Shire and CTV through the MIS × CTV partnership.
- Establish design development brief for Stage 1 priority sites.
- Formalise the First Nations cultural consultation process for sites with Noongar heritage content. This should explicitly include Site 4 (Henty Road), given the boomerang concept and its Signature status, alongside other sites with Noongar narrative content (Sites 2, 8, 10 and 14).

10. Appendices

Appendix A

Restoration & Regeneration – making Fergus enduring

Fergus has weathered to the point that he is beginning to fall apart. He was carved from a felled tree, the heart of his Connection to Land story, but timber in the open South West climate has a finite life. The trail needs Fergus to last for decades, not seasons. The design challenge is to make him durable without severing the tie to the original felled tree that gives the brand its meaning.

The following options sit alongside the location contingency in 4.2.1. They can be selected independently: Fergus's material future is a separate decision from his physical address, and they apply equally to The Mate, the community-built sibling sculpture proposed as the Stage 2 community-building project. The options are ordered from lowest to highest creative ambition.

Tier 1 – Restore in place (buy time, low cost)

These steps protect what exists today and extend its useful life while a longer-term decision is made. They should be pursued in the immediate term regardless of which Tier 2 or Tier 3 direction is ultimately chosen.

Option	What it involves	Why it works
Conservation treatment	Engage a timber conservator to clean, stabilise and treat Fergus with appropriate sealants, consolidants and preservatives. Repeat on a documented maintenance schedule.	Slows further weathering. Low cost. Recognises Fergus's status as a heritage object and produces a conservation record that strengthens any future grant application.
Protective shelter / canopy	Build a simple covered structure (timber or steel roof on posts) over Fergus's current location, designed to keep direct rain and UV off the sculpture without obscuring sightlines.	Visibly demonstrates Shire stewardship. Can be designed as a feature pavilion that doubles as interpretive infrastructure (signage, seating, QR code).

Tier 2 – Remake in a durable material, preserve the timber tie (recommended pathway)

Where restoration cannot keep Fergus standing for the long term, the trail commissions a durable replacement that physically and narratively retains its connection to the original felled tree. Each of these options keeps the Fergus story intact – he is not replaced, he is reborn.

Option	What it involves	Why it works
Bronze cast from the original	3D-scan or take a direct mould of Fergus, then cast a new Fergus in bronze. The original timber sculpture is retired to a sheltered interpretive position (e.g. inside the Dardanup Town Centre information hub or under a feature canopy at Wellington Mill) with a plaque telling the story.	Permanent, weather-proof, low-maintenance. The original is preserved as the trail's 'heritage artefact' and the bronze cast is literally derived from it – the lineage is direct, documented and provable.

Option	What it involves	Why it works
Composite – original timber embedded in new form	Commission a new Fergus in bronze, corten steel or stone. Embed slices, rings or shaped fragments of the original Fergus into the new piece (e.g. the heart of the bull contains a section of the original timber, visible through a sealed window).	Tangibly merges old and new. The original timber is physically part of the new Fergus, not just a memory. Strong emotional resonance and a compelling story for media and grant applications.
Recycled local timber + steel armature	Internal steel armature engineered for permanence, with an outer skin built from sustainably sourced and recycled local timber – ideally from Wespine, local mills, or salvaged structures in the valley. Designed for periodic re-cladding so individual boards can be refreshed without losing the whole sculpture.	Keeps Fergus a timber sculpture in spirit and look, but with an engineered core that lasts. Active material partnership with the local timber industry – natural fit for Wespine, local mills and Mike Bennett Make-It Space fabrication.
Carved replacement from a new felled tree	When a significant tree in the valley naturally falls (windthrow, end of life, controlled removal under Noongar partner blessing), commission a new Fergus carved from it. The first Fergus is retired with honour; the new Fergus carries the same story forward into the next generation.	Repeats the founding act of the original Fergus exactly. Renews the Connection to Land tie with every generation of the sculpture. Powerful ceremony around the unveiling.

Tier 3 – Reimagine the story (creative, brand-defining)

These options use the act of regeneration itself as part of the trail's storytelling. They are bolder and require more curatorial work, but any one of them lifts the trail's profile significantly.

Option	What it involves	Why it works
A Timeline of Materials	As new Fergus-related sculptures are added to the trail over time, beginning with The Mate (the community-built sibling sculpture in 4.2.1), each is made from a different material: original timber, bronze, recycled valley timber, corten steel, and stone. Together they form a timeline of the valley's industries: forestry, mining, and recycled futures. Fergus himself is the eldest, made from the original felled tree.	Turns a fragility problem into a brand-defining concept. Each new sculpture becomes a chapter in the valley's Connection to Land story, added deliberately and one at a time as the trail grows. A strong fit for Make It and CTV commissioning, and it avoids any confusion with the existing Cowtown identity.
Ceremonial handover	When the new Fergus is unveiled, the Shire and Noongar partners host a public handover event – the original Fergus formally retires, the new Fergus formally arrives. Annual anniversary events can echo the moment. Old Fergus becomes a permanent interpretive piece, sheltered and signed.	Embeds regeneration in the trail's living calendar. Creates a strong photographic and media moment. Gives the community a shared origin story they participate in.

Option	What it involves	Why it works
Living material partnership with Wespine	Formal partnership with Wespine (and other local timber suppliers) under which sustainably sourced or recycled valley timber is supplied for ongoing trail works – Fergus’s skin, the Mate and future trail sculptures, signage and interpretive structures. Featured in trail storytelling and in Wespine community communications.	Operationalises the timber heritage as an ongoing commercial and creative partnership. Aligns with Wespine’s community engagement and Shire forestry pillar. A sustainable supply chain becomes part of the trail’s story.
An open reimagination – new form, new materials, local-artist-led	Commission a completely new Fergus through an open call / Expression of Interest to local and regional artists – run through the Make It × CTV partnership. The brief retains Fergus’s identity (a bull, his name, his role as trail narrator) and his story (Connection to Land, the timber-heritage origin echoed in interpretation), but his physical form and material are open to artistic interpretation: fibreglass, welded steel, cast bronze, mixed media, mosaic, kinetic, illuminated – whatever artists propose. Shortlisted concepts are shared publicly for community feedback before final selection.	Frees the trail from the constraint of preserving an existing form. Creates a flagship commissioning moment for local artists – exactly the kind of activity Creative WA, Lotteries West Arts and Culture, and Revive are designed to fund. Builds community ownership through the open selection process. Likely to produce a more contemporary, distinctive Fergus that is easier to scale into a brand identity, and a much stronger story for media and funders than a like-for-like remake.

Spotlight – An open artist reimagination

Of the Tier 3 options, the open reimagination warrants special consideration as a distinct pathway. Rather than the Shire and CTV specifying Fergus’s new form, this approach invites local artists to interpret. The original Fergus is honoured as the trail’s origin story, and the new Fergus becomes a contemporary artwork in its own right – fabricated in materials chosen by the commissioned artist.

The brief. Artists are asked to respond to a clear brief: ‘Reimagine Fergus for the Ferguson Valley Public Art Trail – a bull, named Fergus, who anchors the trail and carries the Connection to Land story. The original Fergus was carved from a felled tree. Your Fergus can take any form and material – fibreglass, welded steel, bronze, mixed media, kinetic, illuminated – provided it endures, communicates the story, and is recognisably Fergus.’

The process. A two-stage open Expression of Interest (EOI), run jointly by the Shire and CTV through the Make It × CTV partnership (Section 8.4).

- **Stage 1 – EOI:** open to South West artists and makers. Submissions include a one-page concept, indicative materials, indicative budget and previous work. A modest paid stipend is offered to shortlisted artists to develop a concept.
- **Stage 2 – concept development:** 3 to 5 shortlisted artists develop their concepts to maquette / 3D-render stage. Concepts are exhibited publicly (at the Make It makerspace and online) for community feedback. A selection panel including the Shire, CTV, a

Noongar partner representative and a community representative makes the final decision.

Honouring the original. The original timber Fergus is conserved (Tier 1) and installed in a sheltered interpretive position – inside the Dardanup Town Centre information hub, at Wellington Mill, or under a feature canopy – with a plaque telling the story of his felled-tree origin and his role as the trail’s founding sculpture. He becomes a heritage object the trail returns to, not a sculpture that is discarded.

Why this is worth considering as the primary pathway. It generates a strong funding narrative (open commissioning, local-artist investment, community participation), creates a major brand moment around the unveiling, invests directly in the regional creative sector, and produces a Fergus that is genuinely contemporary and built for purpose. The trade-off is that it deliberately steps away from a literal copy of the original form – a creative decision that needs community and Noongar partner endorsement before being progressed.

Recommendation (Material)

Two recommended pathways are tabled below. Both share the same Tier 1 immediate action – conservation and shelter to stabilise the original Fergus while the long-term decision is made. They differ in the long-term direction.

Pathway	Long-term direction	Suited to
Pathway A - Composite Fergus (continuity)	Tier 2 Composite option - a new Fergus in bronze or corten steel with sections of the original timber embedded inside. Paired with the Tier 3 Herd of Materials concept for the calves.	Communities and stakeholders for whom physical continuity with the original felled tree is paramount; lower curatorial risk; predictable outcome.
Pathway B - Open artist reimagination	Tier 3 open-EOI commission of a completely new Fergus in new form and new materials (fibreglass, welded steel, bronze, mixed media or other artist-proposed materials), with the original Fergus conserved as the trail’s heritage anchor.	Stakeholders prioritising contemporary artistic ambition, local artist investment and a strong public commissioning narrative; higher upside; needs explicit community and Noongar partner endorsement.

Stage 1 action: the Shire and CTV present both pathways to the Dardanup Community Association and Noongar partners as part of the consultation already flagged in Section 10. The community’s preference, alongside curatorial and funding considerations, determines which pathway is progressed.

How Location and Material decisions interact

The two contingency frameworks in 4.2.1 (location) and 4.2.2 (material) are independent of each other. Any combination is possible, for example, relocate Fergus to the Town Centre and remake him in bronze; or keep him at Forrest Highway and remake him in a composite form on site. The recommended composite Fergus design is engineered to be relocatable, so the material decision does not lock in the location decision and vice versa.

Combined recommendation: Tier 1 conservation now, Tier 2 composite Fergus designed to be relocatable, location decided through community consultation (see Section 10 Next Steps), and a Herd of Materials calf program delivered through MIS × CTV across Stage 1 and Stage 2.

The following supporting materials underpin this report and are held on file:

- Appendix B – CTV AI-Generated Themes and Narrative Signals Report (Workshop Data Summary – Moshi)
- Appendix C – Ferguson Valley Art Trail Workshop Data Workbook (Excel: site-level themes, narratives, and priority votes across all 14 sites – Moshi). Attached to email.

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For the Shire of Dardanup | May 2026 (revised June 2026)

RISK ASSESSMENT TOOL**AGENDA ITEM:** Ferguson Valley Public Art Trail**RISK THEME PROFILE:**

6 - Community Engagement

13 - Project / Change Management

RISK ASSESSMENT CONTEXT: Project

CONSEQUENCE CATEGORY	RISK EVENT	PRIOR TO TREATMENT OR CONTROL			RISK ACTION PLAN (Treatment or controls proposed)	AFTER TREATMENT OR CONTROL		
		CONSEQUENCE	LIKELIHOOD	INHERENT RISK RATING		CONSEQUENCE	LIKELIHOOD	RESIDUAL RISK RATING
HEALTH / PEOPLE	Public safety risks may arise if future artwork locations are progressed without appropriate site assessments, particularly at road reserve locations, lookout points or areas with vehicle interactions.	Moderate (3)	Possible (3)	Moderate (5 - 11)	Not required. Future site-specific risk assessments and safety audits will be undertaken during detailed design and implementation phases	Minor (2)	Unlikely (2)	Low (1 - 4)
FINANCIAL IMPACT	External grant funding and partnership contributions may not be secured, limiting the Shire's ability to implement priority projects and resulting in stakeholder expectations exceeding available resources.	Moderate (3)	Likely (4)	High (12 - 19)	Develop business cases, pursue staged implementation, seek multiple funding partners, and ensure all artwork installations remain subject to future Council budget approval and external funding outcomes.	Moderate (3)	Possible (3)	Moderate (5 - 11)
SERVICE INTERRUPTION	No significant service interruption risk has been identified. The report relates to project planning and endorsement activities rather than operational service delivery.	Minor (2)	Unlikely (2)	Low (1 - 4)	Not required.	Minor (2)	Rare (1)	Low (1 - 4)
LEGAL AND COMPLIANCE	Failure to obtain landowner approvals, environmental approvals, heritage	Major (4)	Possible (3)	High (12 - 19)	Undertake detailed site assessments, obtain all relevant approvals prior to project commencement, undertake formal Noongar consultation	Moderate (3)	Unlikely (2)	Moderate (5 - 11)

CONSEQUENCE CATEGORY	RISK EVENT	PRIOR TO TREATMENT OR CONTROL			RISK ACTION PLAN (Treatment or controls proposed)	AFTER TREATMENT OR CONTROL		
		CONSEQUENCE	LIKELIHOOD	INHERENT RISK RATING		CONSEQUENCE	LIKELIHOOD	RESIDUAL RISK RATING
	clearances, cultural heritage consultation outcomes, or approvals from agencies such as DBCA and Main Roads may delay or prevent implementation of identified artworks.				processes and engage land management agencies during planning phases.			
REPUTATIONAL	Community dissatisfaction may arise if the proposed "Follow Fergus" branding, relocation of the Fergus the Bull sculpture, site selection, or future artwork themes are perceived as inconsistent with community expectations or cultural values.	Major (4)	Possible (3)	High (12 - 19)	Undertake targeted community engagement, engage with the original artist, Aboriginal stakeholders, landowners and local residents, and ensure transparent decision-making before progressing implementation activities.	Moderate (3)	Unlikely (2)	Moderate (5 - 11)
ENVIRONMENT	Future artwork installations may adversely impact environmentally sensitive areas if environmental constraints are not adequately considered during design and site selection.	Moderate (3)	Possible (3)	Moderate (5 - 11)	Environmental assessments, site-specific approvals, DBCA consultation, and adherence to environmental stewardship principles identified within the Concept Plan and Visioning Report.	Minor (2)	Unlikely (2)	Low (1 - 4)
PROPERTY	Vandalism, weather damage or deterioration of public artwork assets could result in maintenance costs and reduced visitor experience. Particular consideration applies to the existing Fergus	Moderate (3)	Possible (3)	Moderate (5 - 11)	Incorporate asset management planning, durable material selection, conservation planning, regular inspections and maintenance schedules into future project stages.	Minor (2)	Unlikely (2)	Low (1 - 4)

CONSEQUENCE CATEGORY	RISK EVENT	PRIOR TO TREATMENT OR CONTROL			RISK ACTION PLAN (Treatment or controls proposed)	AFTER TREATMENT OR CONTROL		
		CONSEQUENCE	LIKELIHOOD	INHERENT RISK RATING		CONSEQUENCE	LIKELIHOOD	RESIDUAL RISK RATING
	sculpture and future installations.							